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GuitarTechniques

329 JANUARY 2022

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46 LESSONS

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4 FULL SOLOS

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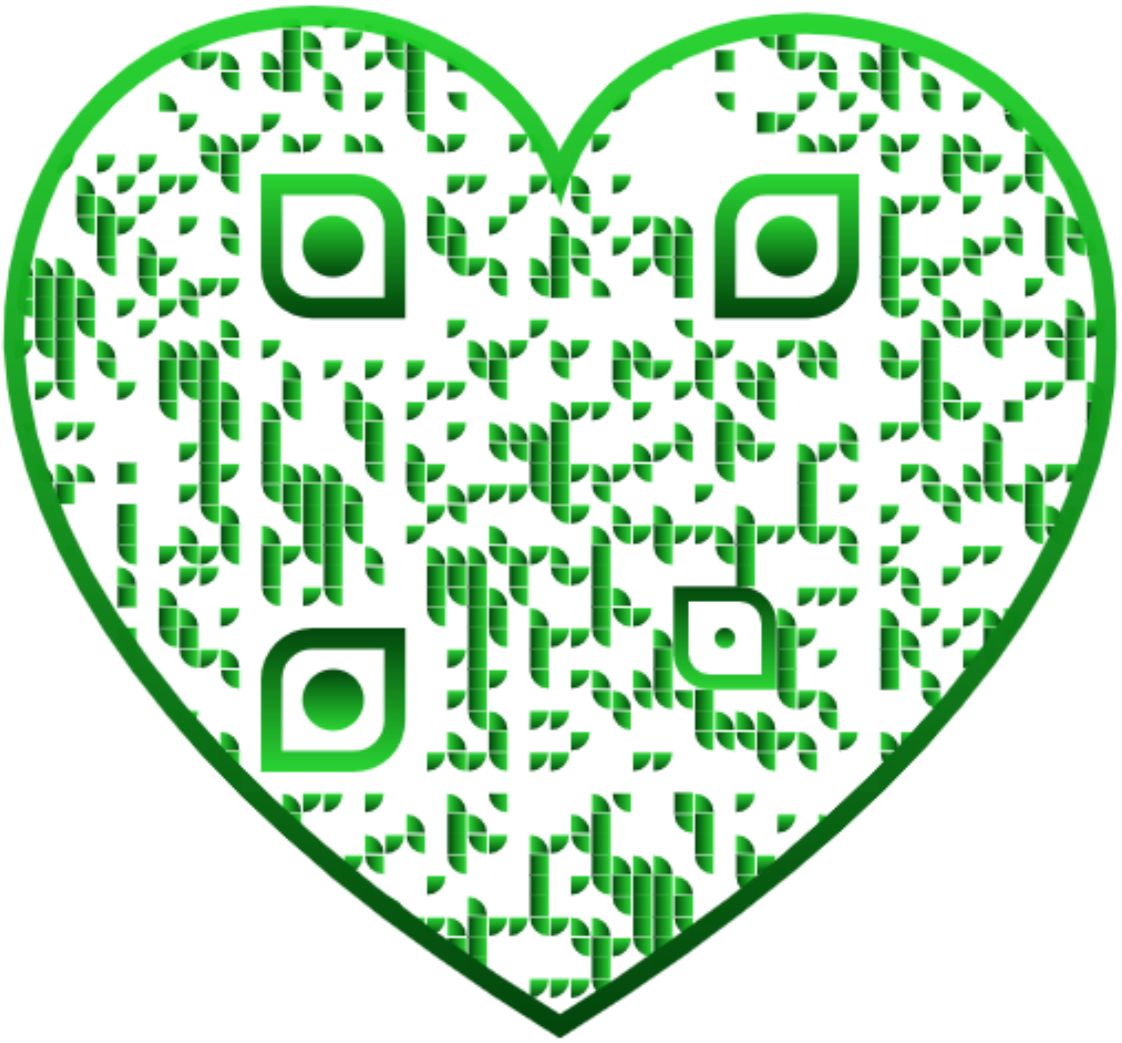

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Just a few of your regular GT technique experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

RICHARD BARRETT
One of the most gifted guitarists around Richard has been playing with Tony Hadley for almost 20 years. He's great in all styles but excels at blues and rock.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also guitarist with top UK metal-fusion band Haken.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

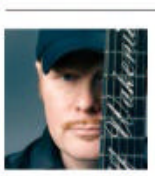
PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

PHIL SHORT
You might recognise Phil from winning International Guitar Idol competition. But he also teaches at BIMM in London and is a busy session and touring player.



ULF WAKENIUS
Swedish jazz guitarist Ulf is one of the most revered in the genre. He was piano legend Oscar Peterson's guitarist and regularly tours with Martin Taylor.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

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WELCOME

BACK IN 1978 I witnessed an amazing concert featuring Colosseum II with a young Gary Moore on guitar. It was called a 'simulcast', where BBC TV showed the film footage, and BBC radio broadcast the audio simultaneously - hence the name.

At the time I shared a house with my mother, a great musician and a lover of all the music I liked, including Jimi, Eric and so on. We both knew of Gary Moore from his stints with Thin Lizzy, and his album Back On The Streets which had come out the same year. We also knew Hiseman's original Colosseum, with James Litherland on guitar, so were interested to see what the new line-up with Moore, Hiseman (drums), Don Airey (keys) and John Mole (bass) would be like. It was a revelation!

We sat there transfixed as Gary totally owned the stage, with Townshend-like aerial leaps and devastating runs, often alternate picked in a way that might give Al De Meola a run for his money. He never dropped a note, and some of the stuff was insanely difficult to play. It was an aspect of Gary's playing that he relived on albums like G Force and After The War. And it's this 'take no prisoners' approach that Richard Barrett is exploring in his excellent cover feature this month.

I asked Gary about Colosseum II, and how he could negotiate and solo over such complex changes and tricky arrangements. He more or less implied that he was bluffing it. I think the reality is that he was innately musical, and studied many more styles than his commercial output led one to believe.

In fact, I sat with him one whole evening after he'd invited me to stay over (at Trevor Horn's mansion, where he was recording), and we played together and chatted. I asked what he though of Robben Ford and Larry Carlton. He then played - Joe Pass style chords and melody - Larry's glorious ballad, It Was Only Yesterday. I said, "Why don't you do something like that on record?" "I don't think people who like me would want to hear me play that stuff," he replied. I begged to differ, but now we'll never know.

Lastly, you'll notice a big change to GT this month. The CD is gone, and all the audio and video is downloaded from the internet. It's very simple to do. Plus all the music articles are the same as in our digital edition, with animated tab. In many ways it's a far more rewarding experience. Go to page 5 where you'll find the link to our landing page at www.guitarworld.com. There you'll discover all the music and video for this month's lessons.

Do please try it, and I'll see you next month.

Neville Marten, Editor
neville.marten@futurenet.com

DON'T MISS OUR AMAZING DIGITAL EDITION

Try GT's digital edition on PC, Mac, Laptop, Desktop or Tablet!

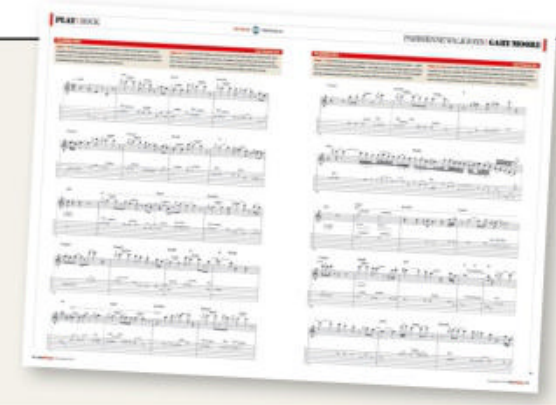
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

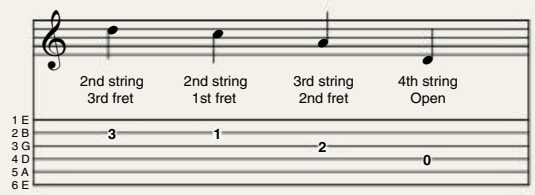
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...



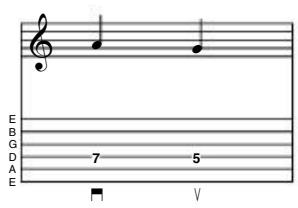
MUSICAL STAVE
The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

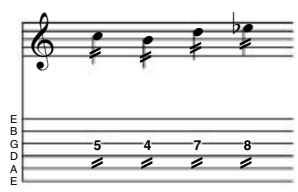
GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING

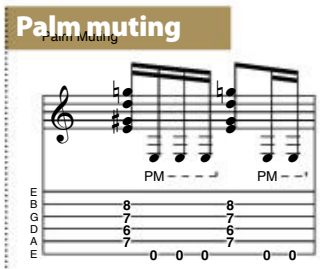
Up and down picking



■ The first note is to be down-picked and the last note is to be up-picked.

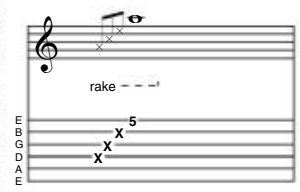
Tremolo picking

■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



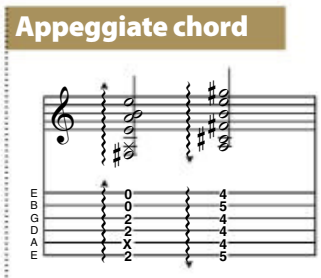
■ Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



■ Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

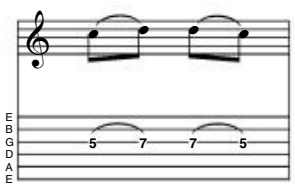
Appeggiate chord



■ Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

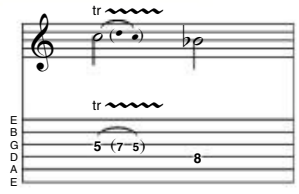
FRETTING HAND

Hammer-on & Pull-off

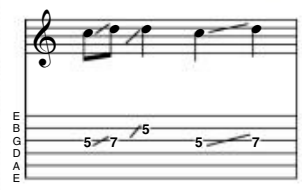


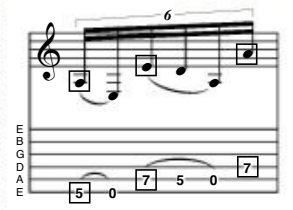
■ Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills

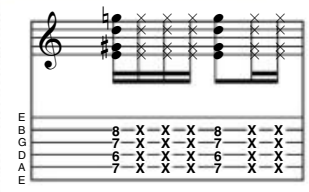


■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)

■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

■ Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

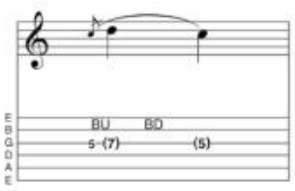
Fret-Hand Muting



■ X markings represent notes muted by the fretting hand when struck by the picking hand.

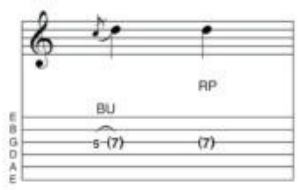
BENDING AND VIBRATO

Bend up/down



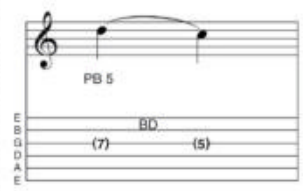
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend

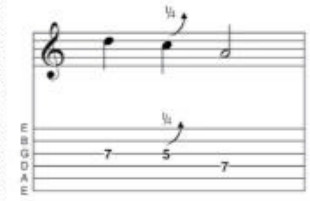


■ Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

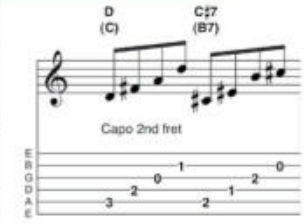
Pre bend



■ Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

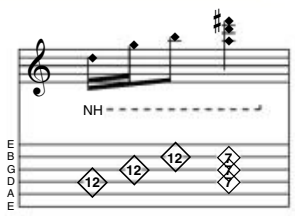
Quarter-tone bend

■ Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

Capo Notation

■ A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

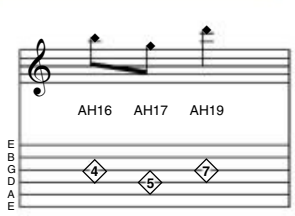
HARMONICS

Natural harmonics



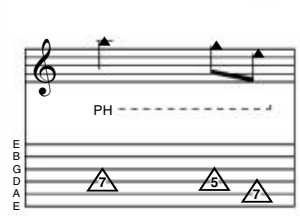
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



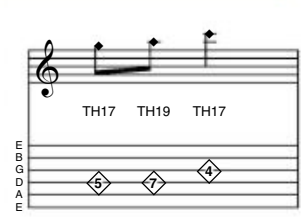
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

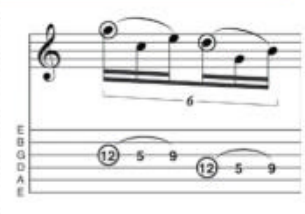
Tapped harmonics



■ Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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AUDIO & VIDEO

PLEASE NOTE...

From GT329 onwards all GT's audio and video lessons will be accessible online via a link to our website at guitarworld.com. This takes you to our page, where animated tab versions of every lesson can be found (the same as previously only available in our digital version). What's more, you can view these on any type of computer, making for an ultimately rewarding experience. All the audio - backing tracks, etc - is also located here on guitarworld.com's Soundcloud page.
Here's your link to this month's lessons:

https://bit.ly/GTMAG329

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JUSTIN SANDERCOE

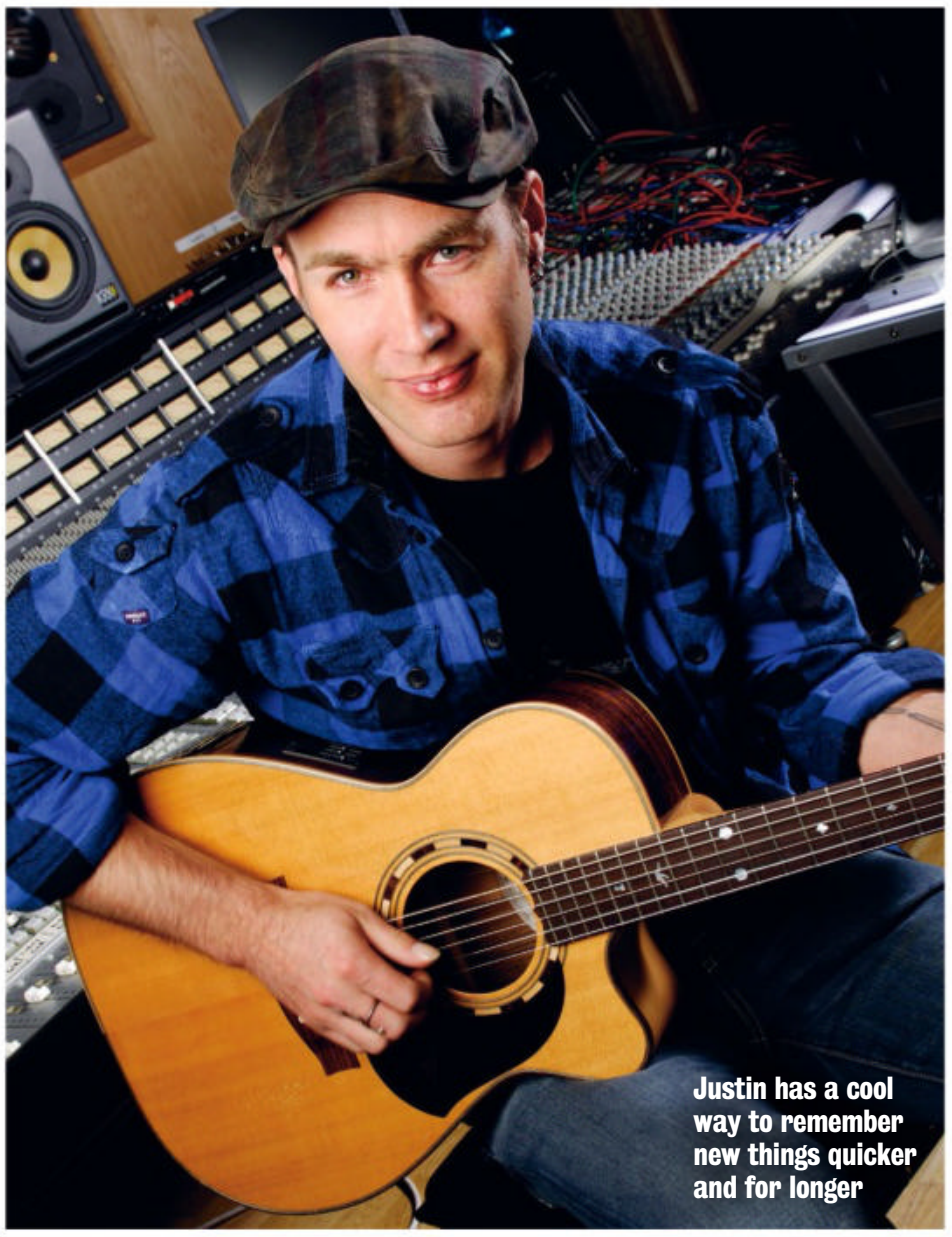
As one of the world's most successful guitar teachers, Justin lends us his insight into learning and playing guitar. This month: ***Forget To Remember.***

I've always wondered how it was that some things are remembered well and others not so much. Why some songs would stick in my head and others not; how I could still recall complex classical studies I learned 30 years ago but not the easy pop chords of a song I learned and taught last week.

So being me, I needed to research what the heck was going on and figure out how to solve it. I found at least a few of the answers as I've been testing on myself the last couple of months. It really works. It's super interesting, and with some simple changes to how you learn things, you'll find you can do so much faster and for longer.

It's okay to forget. It's normal, it's what has to happen. To remember well we need to forget and then re-learn. A little like building muscle, you need to break them down to build them back stronger. You can use this when learning a new song, and it's incredibly powerful.

The first time you learn a new song, be it from sheet music or by transcribing, make sure that you get it as right as possible. Think about the fingerings and the big stuff, not the fine details. But get the blocks in the right place and with the right timing, as it's frustrating and time consuming to correct mistakes once you have something solid in your memory.



Justin has a cool way to remember new things quicker and for longer

"THE FIRST TIME YOU LEARN A NEW SONG, BE IT FROM SHEET MUSIC OR BY TRANSCRIBING, MAKE SURE YOU GET IT AS RIGHT AS POSSIBLE"

Don't fuss too much about trying to memorise the whole thing yet - but get at least the first part committed to memory. This is the base we'll build from, a few bars at a time.

Now take a day off. Don't study it or do anything to it, don't try to recall it - just let it stew. Hopefully you'll forget a good chunk of it.

Then sit down and try to recall as much as you can from memory. Resist any urge to look at your notes (tab or transcription or whatever) just really dig down and try to get it out.

Once you decide that you are properly stumped, then is the time to get out your notes, just to take a super quick look at it and see if it can jog your memory. Don't just give up and read it all again. Use it as little as possible.

Work your way through the piece slowly and use your memory as much as you can. Use notes only when you absolutely have to. Get it all back and then stop.

Give it another day (or two or three) and then have another go at the piece, again only using your notes as a last resort - give your memory a proper workout, it will get stronger overall, and what you are learning will stick much better.

This action of forgetting and re-learning is really incredible. It moves the material to some kind of 'important storage department' in our brains. Do it a few times and you'll likely never forget it, even after many years. You'll maybe have to brush the dust off or even glance at a transcription, but it'll be there.

I was thinking about the quantity of material I still know from my late teens when I was studying classical guitar. I have probably 30 or 40 pieces that I can recall from memory - not just perform them right away, and it takes some effort to drag them out but they're in there. I remember being taught about how important it was to learn the performance pieces early in the semester and leaving gaps of a day, week and month between recalls. It really worked. But I also then dragged them back out every three or five years which, I assume, kept them somewhere near the front of my internal library.

I tried it on the short term two weeks ago as well. I was learning the solos at the end of Hotel California for a forthcoming workshop. I sat and checked my transcription and fingerings, then left it for a whole day. Bringing it back was tricky as I had to sit and imagine the music in my head and then find it again. I knew it was in there though. I used the transcription a few times. I then left it two days, recalled as best I could and used the notes only as a last resort. Then I waited a whole week - just to see. And I had it. The whole thing, both parts. Playing it perfectly is a whole other game, but I got it in the memory faster than I thought possible.

Another interesting thing about recall is to try to do it in different locations. Researchers have found that background noise, image and other factors like that can be triggers that help us recall things. By recalling your new song in different locations our minds filter out that extra information and triggers, and allow the memory to strengthen with just the most important material. It allows disassociation of those less important factors.

The spacing out factor is easily proven, and can be valuable. Write two lists of say 15 different words each, maybe musical terms. Study List A for 10 minutes today and 10 minutes tomorrow, and then List B for 20 minutes the following day. Wait a week and then see how much you can recall from the two lists. Once the method is proven to you, you'll probably find yourself practising better with everything you want to learn.

Hope you find this a fun adventure and see you for more very soon. Happy trails.

Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

NICK DELANEY

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Go To Work On An Eggle.***

To my surprise, I have managed to retain friendships with a respectable number of persons along life's rocky (and rolly) road. Furthermore, I'm still on speaking terms with several. For example, I recently enjoyed an al fresco, socially distanced pub luncheon with one such chum on the bucolic Hertfordshire-Bedfordshire border, (or within easy walking distance of the runway at Luton Airport, depending on your estate agent).

For reasons of confidentiality and data protection, I must refer to him only by his real name - Robin King. Among other things, we share a mutual interest in vintage guitars. Thus far in our relationship he has sold a fabulous Tele. To someone else, to my chagrin. Then he decided that I must own his retro Gibson Firebird by way of compensation. However, all I really want is for him to negotiate the sale back to me of a 60s 330 that he carelessly let go to another mate. I remain hopeful. The foregoing is merely to confirm that Mr K is well into, and well connected with, frets and fretting folk. Which is how I came to meet Patrick Eggle, at the time a purveyor of high-end acoustic instruments. The boy has had a varied career as manufacturer of electric guitars in both the UK and the USA but now concentrates on producing stunning bespoke items from his Oswestry base.

However, at the time of our introduction, the lad was seeking a gullible soul to demonstrate his Saluda acoustic range, a mini jumbo-shaped model replete with the finest tone woods - spruce top, maple sides and back and ebony fingerboard with exquisite 'falling leaf' mother-of-pearl fret markers. My mission was to appear with it at The London Guitar Show at The Excel Centre and inflict my acoustic stylings upon an unsuspecting public. And so it was that a week later, I walked through the imposing entrance to Docklands' premier exhibition centre.

Directions were superfluous as I traversed the vast space. A faint hum grew ever louder, evolving relentlessly into a malevolent din before morphing finally into a thermonuclear racket of terrifying, tinnitus inducing proportions.

Clearly, I had entered Dalton's inferno. An area the size of several football pitches reverberated to what seemed like a mash up of Smoke On The Water, Stairway To Heaven and the charred remains of a chord which might once have been E Major. Several hundred whippersnappers, anoraks and refugees from the rain were unleashing their tormented quasi musical frustrations upon the world from dozens of manufacturers' stands. Simultaneously and yet remarkably, oblivious to each other. Think 'The Scream' by Edvard Munch if you require an evocation of my mental state - but without the charm, of course.

I turned and was about to flee this Heavy Metal Holocaust when salvation occurred. Inexplicable, sudden and complete silence. You could hear a plectrum drop. A representative from a nearby stall must have observed my expression, a heady mix of bewilderment and fear that the aural beatings might recommence at any moment. "It's alright mate. You not bin 'ere before, 'ave you? We stop the demos for 15 minutes in every hour. Otherwise we'd all go bleeding mad." At which point he removed his ear defenders and noticed my Hiscox Liteflite case. "If you want the Acoustic section, it's on the first floor. You'll find it's a bit quieter up there, I think."

"THE IMAGE OF ANDRES SEGOVIA ATTEMPTING THE BACH LUTE SUITES WHILE GIANT HAYSTACKS JUMPED ON HIS HEAD, SPRANG TO MIND"

We parted in sweet sorrow and I shot up the stairs. To discover that my new best friend was very much in error. Strike a light! The first floor set-up was identical. The only difference was that crimes against music were being perpetrated from all corners by acoustic guitarists through acoustic amplifiers. At screeching, feedback inducing volume, natch. Years of artisanship, the employment of the most fastidiously selected materials and obsessive attention to detail counted for nothing here. The image of Andre Segovia attempting The Bach Lute Suites while (wrestler) Giant Haystacks jumped on his head, sprang to mind.

It was a relief to discover that the Eggle stand resided in a marginally quieter neighbourhood. By concentrating hard, one could discern a few fragments from my recital. Members of the public seemed content with my efforts, nevertheless. I know this because they would frequently engage me in conversation while playing. "How much is that one behind you? It sounds better than yours." "Do you think Patrick would make a guitar for me with skull and crossbones fret position markers?" "Do you know where the loos are?"

And so the day wore on. It was different. I entered into the spirit. I actually enjoyed it.

At close of play Patrick thanked me. He'd taken an order and several expressions of serious interest. "We didn't discuss money, did we?" He said. "Would you accept the guitar in lieu of a fee?"

Which was, er... nice.

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

Mitch recalls the horror of his visit to a guitar show

CORRADO RUSTICI

Guitar instrumentals have supplied some of music's most evocative moments. ***Jason Sidwell*** *asked this top session guitarist, producer, and fusion master for his take on this iconic movement.*

Corrado Rustici playing a headless Carvin guitar

GT: What is it about guitar instrumentals that appeals to you?

CR: I think that instrumental music offers a very creative context, within which ideas can be explored, without the usual constraints present in vocal music.The guitar happens to be my favourite tool, with which I formulate and express melodic trajectories, so the end results are guitar instrumentals, but I find all good instrumental music very appealing.

GT: What can an instrumental provide that a vocal song can't?

CR: Speaking in general terms, I think that instrumental compositions can contain more complex and articulated melodies, than ordinary vocal tunes. Most vocal tunes are created (quite often manufactured) with the purpose of reiterating and/or underlining - especially among young people - sexual, or romantic tension. In other cases to denounce racial, or social injustice. They need repetition and familiarity to be accepted by ever more distracted and uninterested ears. By their very nature, they require words to externalise these feelings... and, for better or worse, that creates limitations as to how intricate, or developed a melody can be.

Because in recent years (with a few exceptions) popular music has rarely ventured outside familiar progressions (like the I-V-VIm-IV and its various permutations) and with the contribution of the majority of vocalists being restricted to function within those limitations, we're are enduring an era of musical GIFs. I think that instrumental music has - still - the freedom and potential of being able to take the listeners into more musically informed territories and richer, more developed melodic lines and progressions.

GT: Any tendencies that you aim to embrace or avoid?

CR: When I compose, I try to create music that can describe, as much as possible, the original creative spark that inspired me to sit down and write something, in the first place. I obviously rely on my past experiences, as a musician, as a producer and as a composer, to help me put together the arrangement and the various musical tensions needed to evoke a response in the listeners. But I always try to avoid common places, by forcing myself to look a little further beyond the horizon of what I already know, cause all that I know is the past, while I live and move in the unknown. That applies also to my guitar tone. To my ears

the sound of the electric guitar hasn't really changed that much for the past 60 years or so, so I try to find a way that would allow me to sculpt my guitar performances, with a - hopefully - recognisable sound. To that extent, I've designed a guitar pedal - with the help of manufacturer DV-Mark, which will be released by the end of the year, and which I used extensively on my latest album Interfulgent.

GT: Is a typical song structure always relevant for instrumentals?

CR: The short answer is no but there are exceptions. It really depends on the context and on the intent of the composer.

GT: How useful is studying a vocalist's approach for creating guitar melodies?

CR: Very useful. For the past 40 years I've had the great fortune of working, as a producer and musician, with some great vocalists including Whitney Houston and Aretha Franklin. As a guitar player, I've always admired and envied the way they could use their voice to manipulate and morph the sound of one note, or a whole melodic passage, into a meaningful emotional meme. I've also always been a great lover of the saxophone, which like the human voice has a level of expressiveness that the guitar - being mainly a percussive instrument - simply does not have. So I try to reach for that level of expression in my guitar playing, especially in the more melodic moments. My pedal really helped me a lot, in that respect.

GT: How do you start writing one; is there a typical approach?

CR: I don't have a typical approach, but recently I have been mostly writing tunes on keyboard, then imagining a singing melody and eventually translating that into my guitar playing.

GT: What do you aim for when your performance is centre stage, as with an instrumental?

CR: I try to make musical statements which could attract the listeners' attention and connect with their hearts, because otherwise it would simply be a useless technical exercise, in my private sonic universe.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for instrumentals, in developing pace and dynamics?

CR: Not always. Again, it depends on the emotional content of the tune. Where/how should it peak? How effective is the overall structure in achieving a desired pathos? The majority of today's popular music does not feature, like it used to, the electric guitar, let alone a guitar solo, which reflects the problem that I perceive with the electric guitar and its relevance in modern music. So, when I produce records (like for example, Zucchero and Paul Young's Senza Una Donna") I try to apply the 'song within a song' approach to the guitar solo, because in that context, the guitar solo offers a melodic relief to the repetitiveness of the pop song format, while creating a new tension to be released by the - now 'new again' sounding - chorus/outro part of the tune.

"THE MAJORITY OF TODAY'S POPULAR MUSIC DOESN'T FEATURE THE ELECTRIC GUITAR, LET ALONE A GUITAR SOLO"

Given also that the structure of the composition is context dependent, the importance of dynamics and intervallic phrasing/pacing is paramount, both in composition and in soloing.

GT: What type of guitar tone do you prefer for instrumentals?

CR: My favourite lead guitar tone is the one I used, with the help of my new pedal, on my latest album, Interfulgent. I've always been interested in being able to play with more expression, to go beyond the distorted, or clean paradigm and concentrate on the strength and beauty of the notes.

GT: Do you have any favourite keys or tempos?

CR: Although a guitar in standard tuning feels more forgiving in E than in other keys, I don't have a favourite one. I just struggle my way through all of them.

Corrado played the stunning solo on Zucchero's hit Senza Una Donna

GT: Do you find Minor or Major keys better to write in?

CR: I gravitate toward Minor keys. I find them very pleasing to my ear. The power of melancholy. In trying to change that, on my last album, I used micro tonalities, in a couple of tunes, to make the Minor keys sound 'happier' and the Major keys more intimate.

GT: Any favourite modes?

CR: I don't think of scales as modes. It was always difficult for me to 'see' them that way. So in trying to solve this problem, I came up with a way, which - for my personal fun - I call 'Gravitational notes and Orbital scales', to help me visualise how certain notes can be applied to a chord progression. I'm not sure how useful this could be for anybody else, but it works for me.

GT: Modulations into new keys?

CR: Yes, I like that. Very useful in 'refreshing' a chord progression, or a melody.

GT: Do you view the backing band in a different way than you might on a vocal song?

CR: The context of a vocal tune demands a different set of constraints, so I have to be aware of that, when thinking of the musicians involved and how they might contribute to the music.

GT: What are your views on harmonising melodies?

CR: I'm personally not a big fan, but they are certainly a valid tool to enhance a melody.

GT: What three instrumentals have inspired you?

CR: There are so many great tunes, by some incredible musicians, that I have certainly more than three to choose from. But for the fun of it, here are three that were a huge influence on me, during my teen-age formative years: Jimi Hendrix: Foxy Lady, Mahavishnu Orchestra: Birds Of Fire and Ralph Towner: Oceanus.

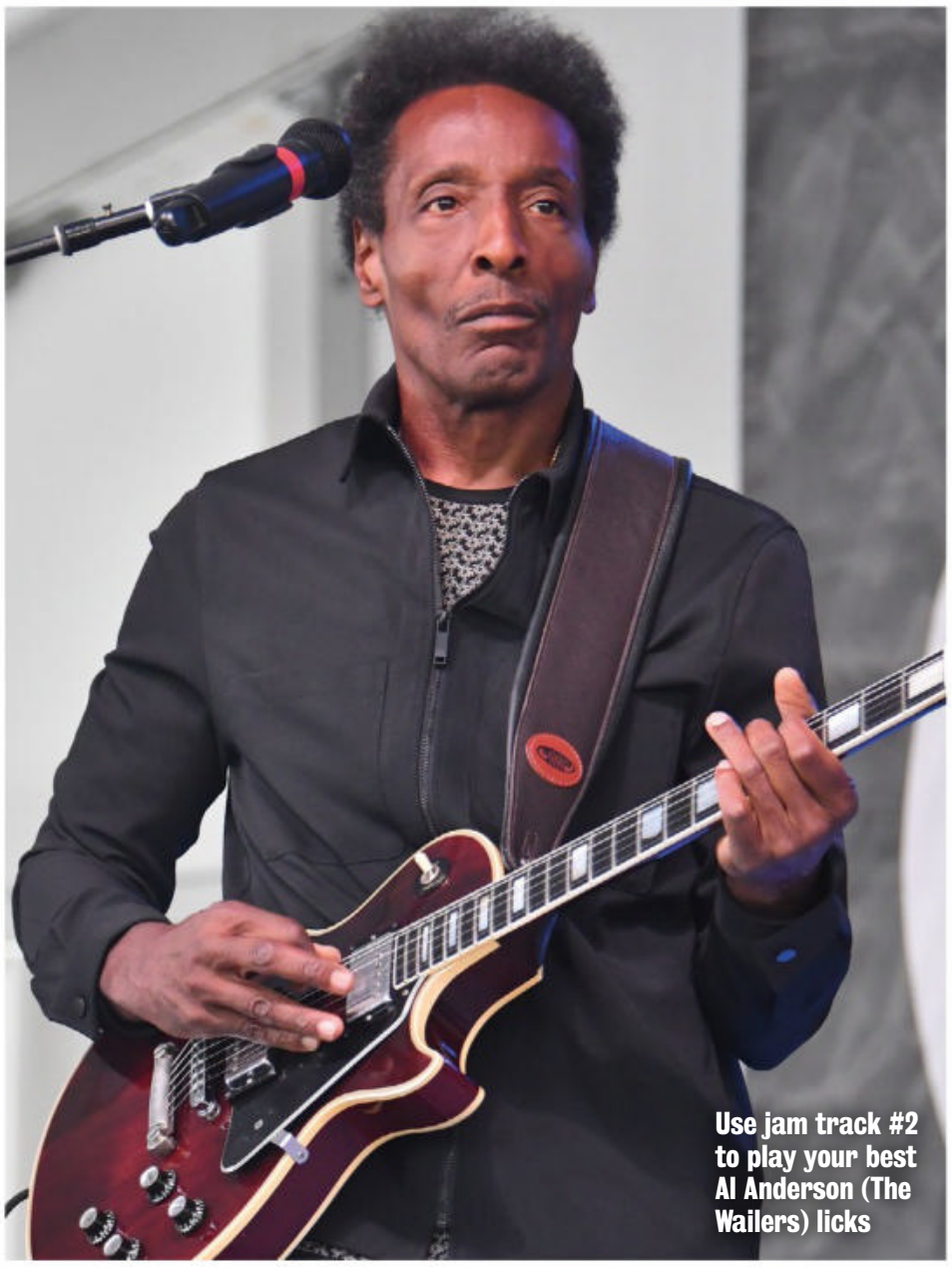
GT: Why?

Foxy Lady: Although not technically an instrumental, this was a game changer. You shouldn't underestimate the importance that Jimi Hendrix had on the guitar world. It was the first time that a guitar sounded like that and, together with this new sound, it bestowed upon us images of other worldly guitar heroism.

Birds Of Fire: Like Hendrix, John McLaughlin's Mahavishnu Orchestra created a 'before and after'. The tune - in fact, the whole album - combination of sounds, passion, adventure and musical intelligence, which the guitar world hadn't heard before.

Oceanus: One of the most underrated guitarists of our time, Ralph Towner blew my teenage ears away with this tune and with his approach to the acoustic guitar. Oceanus was one of many great tunes by Towner, that offered a new vision as to how the guitar could be interpreted.

For more info, tabs, CDs and more please visit corradorustici.com



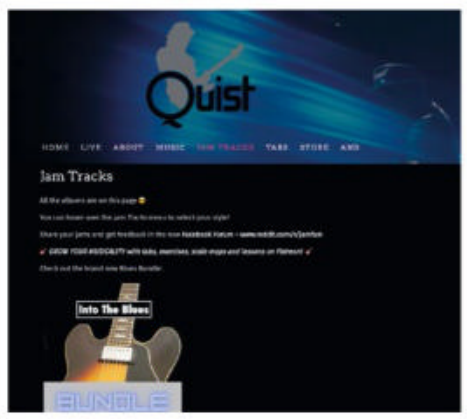
Use jam track #2 to play your best Al Anderson (The Wailers) licks

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 G Minor Jam
This vamp was specifically designed for exploring the G Minor scale (G-A-B♭-C-D-E♭-F) in a blues context. You can always start with G Minor Pentatonic (G-B♭-C-D-F) and then add the remaining twonotes (A and E♭).

2 Feel-good Reggae Blues (A)
You'll get off to a great start mixing happy sounding A Major Pentatonic (A-B-C#-E-F#) with the bluesier A Minor Pentatonic (A-C-D-E-G) on this feel-good jam.



3 G Major Jazz Jam (I-VI-II-V)
Here we have a I-VI-II-V progression in G Major. Chords are G-E7-Am7-D7, although you will hear extensions along the way. G Major scale (G-A-B-C-D-E-F#) works throughout, except on the E7 chords, where A Harmonic Minor (A-B-C-D-E-F-G#) does it.

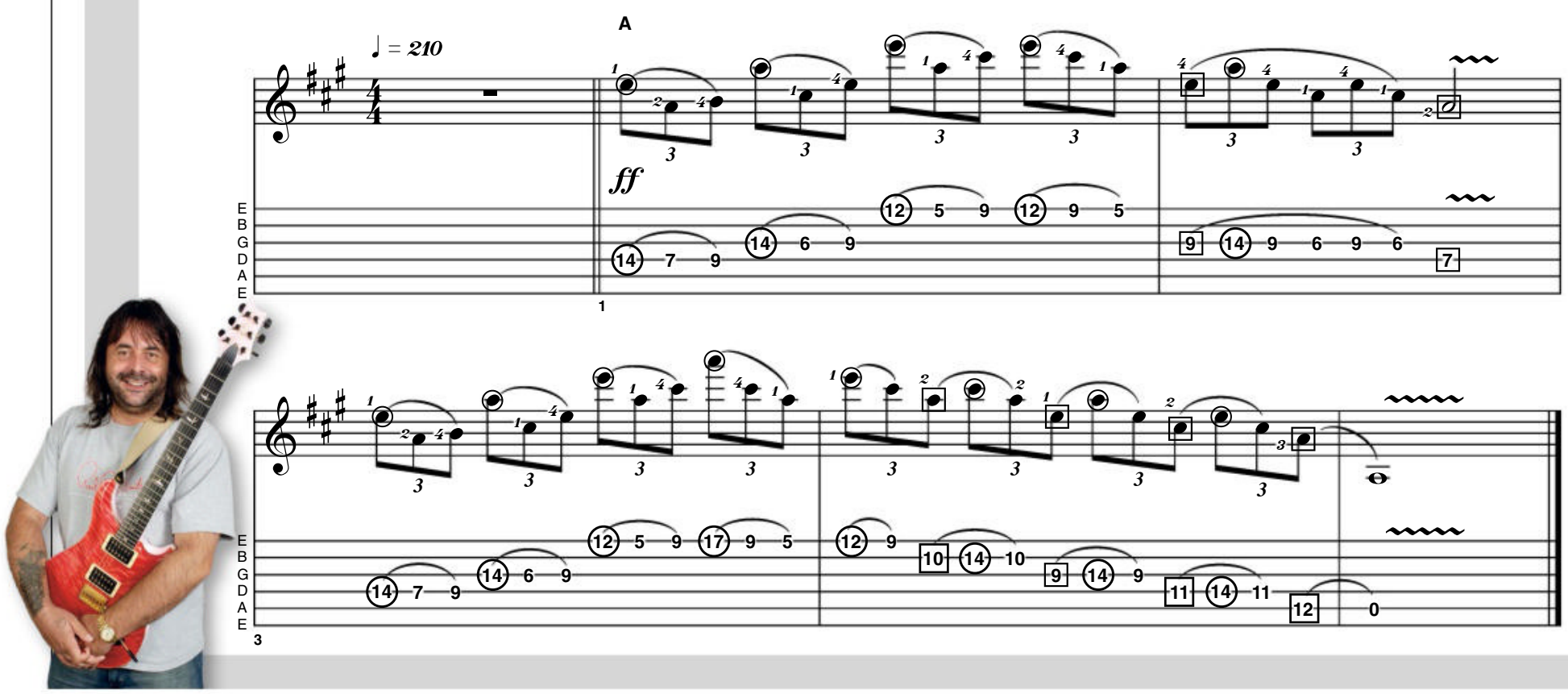
4 Slow Jazzy Blues (B)
This slow jazzy blues is perfect for anyone wanting to add a little jazz to their sound, or work on crossing over into more straight-ahead jazz. Start by mixing B Minor Pentatonic (B-D-E-F#-A) and B Major Pentatonic (B-C#-D#-F#-G#).

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks, licks and Wednesday Warm-ups. Quist's latest album Loop Improvisations, Vol. 1 is out now and you can also find him on Spotify, Instagram & Patreon.

JOHN ATASHIAN / GETTY IMAGES

PHIL HILBORNE'S ONE-MINUTE LICK — *Shred Tapped Arpeggio Phrase*

THIS MONTH'S LICK is a combination of two different tapping or legato approaches. The musical influences I drew from were the equally brilliant Nuno Bettencourt and Greg Howe. The first idea runs from bars 1-3 and opens with a Nuno-styled phrase that outlines an A Major add9 arpeggio (A-C#-E-B). This involves regular tapping and legato as well as a couple of 'fretting-hand only' taps (bar 2). Nuno's solo in Extreme's Get The Funk Out contains a similar lick. The second idea runs from bar 3 to the end. This is a descending Greg Howe arpeggio line that sticks to the notes of an A Major triad (A-C#-E) and involves tapping performed with both hands. Greg's instrumental track, Kick It All Over features similar ideas. The main points to take care of are: lessening handling noise – either by picking and/or fretting-hand muting, using a fret-wrap or a combination of both. Timing is another consideration: it is really easy to accidentally play unevenly or to rush - especially at slower tempos where this aspect can become very obvious indeed. Lastly, watch out for the rapid position shift that occurs on beat 4 of bar 3. Program yourself to 'look ahead' so as to play this cleanly.

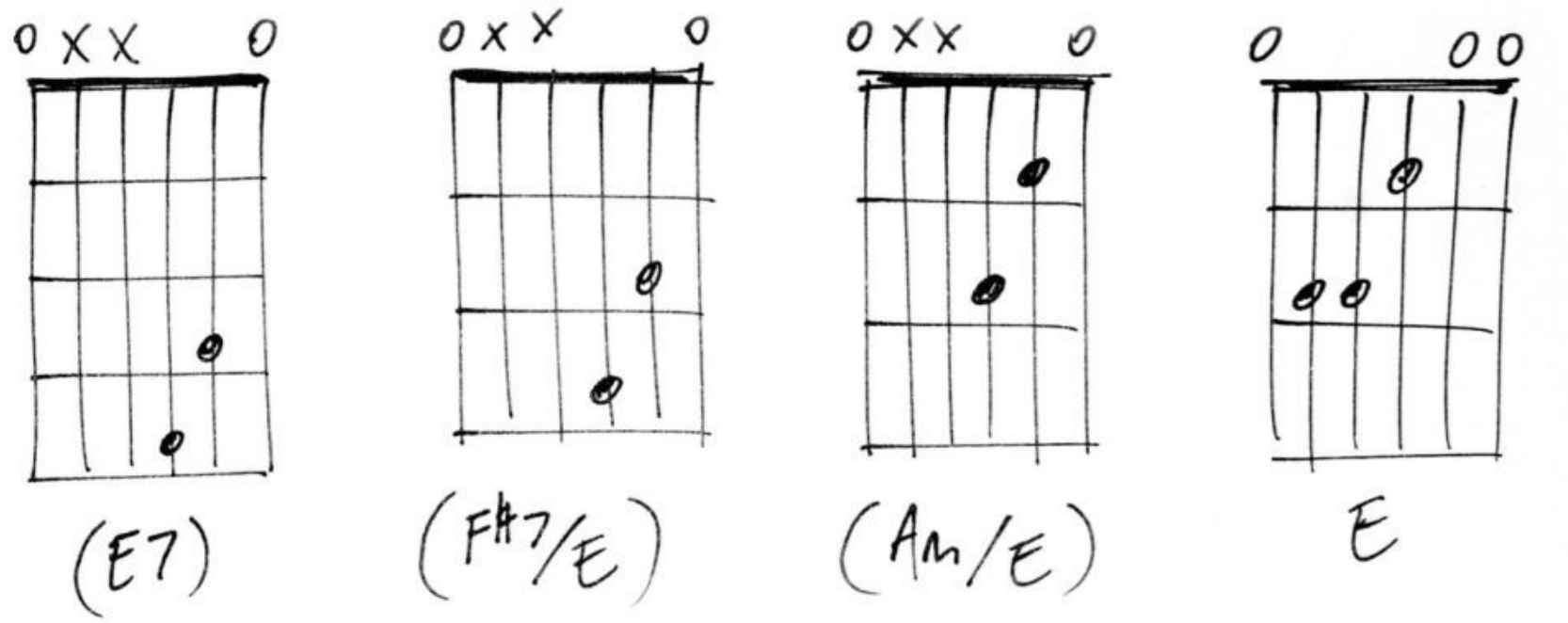


SUBSTITUTE

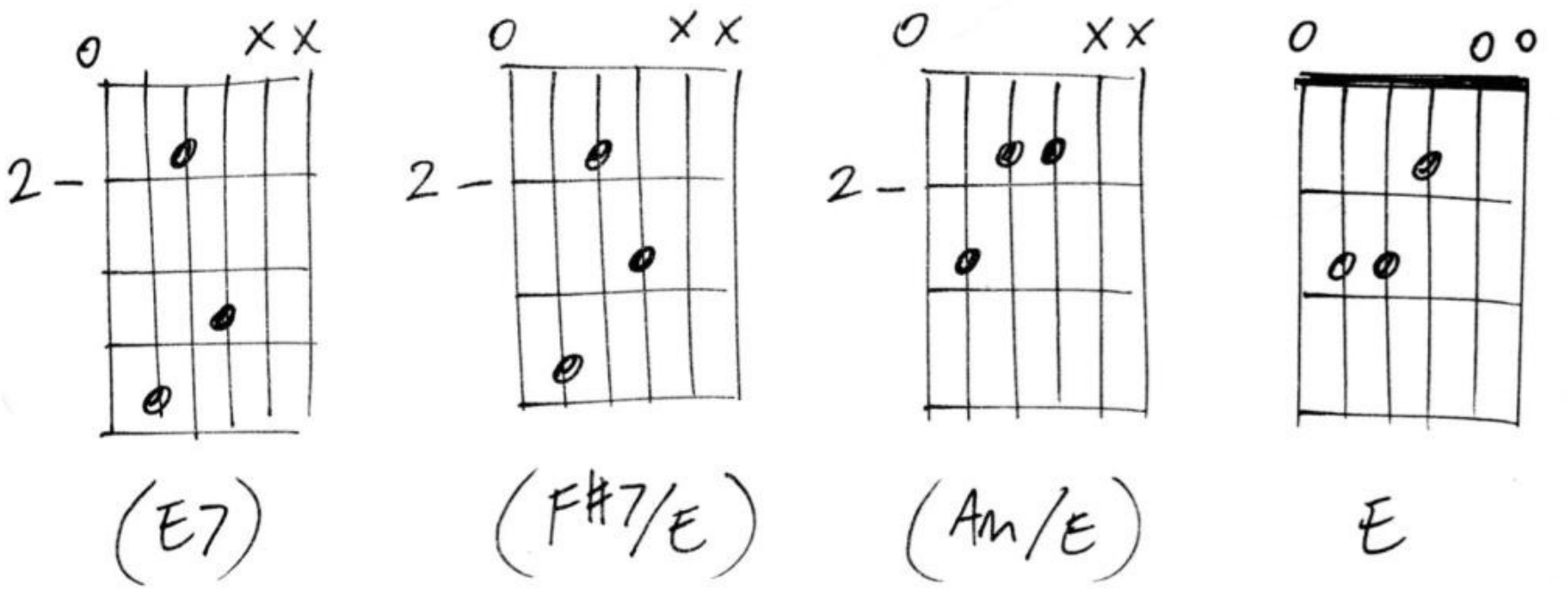
Cliché Inversion

WITH RICHARD BARRETT

A great thing about knowing different chords is that you can avert a looming 'Cliché Event', saving yourself from social awkwardness and a wrecked reputation. It doesn't have to involve finger-knotting jazz chords either; you can do it by shifting a couple of notes within the basic chords.



This time, we're moving away from block chords and into more of a 'harmonised riff' territory. Our starting point is a chromatically descending blues turnaround cliché that we've probably all played a few too many times. The chord names are approximate, because the whole thing is really just a melodic extension on a static E chord. Pay attention to the moving notes: starting from B-D, we descend through A#-C# and A-C, ending on G#-B, which is part of the E Major chord. We're simply going to invert those note pairs, moving the top one down an octave, giving D-B instead of B-D.



See how it works? The original B note is in the same place, but we're now playing a lower D on the fifth string. This turns the original interval from a Minor 3rd to a Major 6th. The repeating E pedal note is also now down on the fourth string.

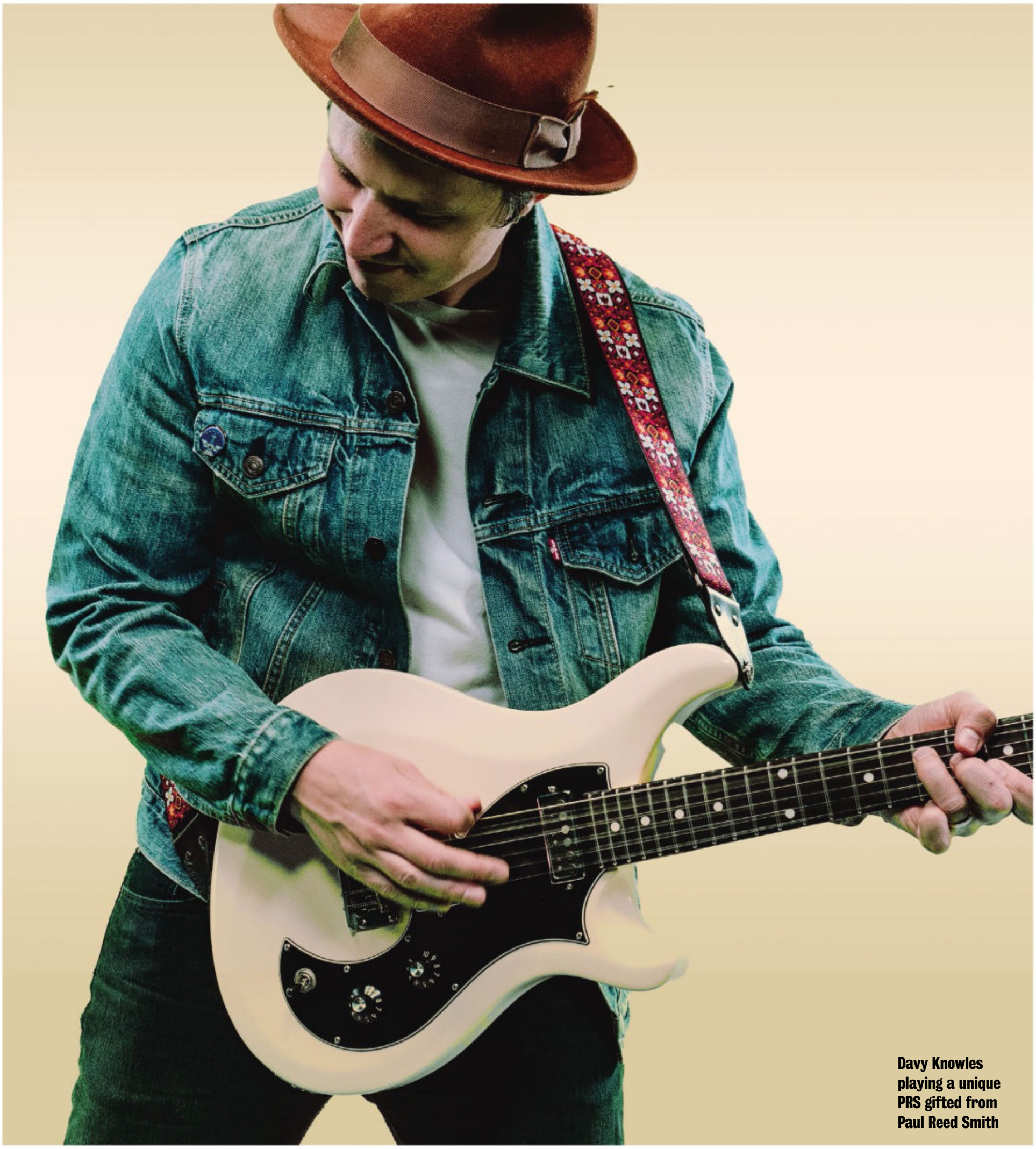
Then the shape simply descends, as in the original version, but the simple adjustment creates a different sound.

Depending on how you're playing the riff (arpeggiating, sustaining, whatever), you could also add the open sixth string (E) to each little chord. You could even try interspersing the open first and second strings, as we've done here.

This is where we coincide with the original riff, landing back on the home E Major chord.

DAVY KNOWLES

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with this talented Manx-born blues-rocker.



Davy Knowles playing a unique PRS gifted from Paul Reed Smith

GT: Do you have a type of pick that you can't live without?

DK: I use the D'Addario Duralin .85mm - the green ones. They've been my go-to for years.

GT: If you had to give up all your pedals but three, what would they be?

DK: That'd be the Vemuram Myriad Fuzz, a FoxRox Octron and a fab preamp that Brandon at Bludotone amps built for me. That thing is such a lifesaver.

GT: Do you play another instrument well enough to be in a band? If so, what, and have you ever done it?

DK: I play mandolin and banjo too. I'm learning the fiddle. I've played the mandolin live a whole bunch, but haven't been brave enough yet on the other two.

GT: If a music chart were put in front of you, could you read it?

DK: Very very very very very *very* slowly.

GT: Do guitar cables really make a difference? What make are yours?

DK: I think perhaps in the studio, maybe. Live I go for reliable and quiet. Some of the very cheap ones have some handling noise, but I'm hard pressed to tell the difference between a £30 cable and a £150 one. I use a mix - generally D'Addario and a custom PedalSnake I had made, that just makes set up and tear down easier.

GT: Is there anyone's playing (past or present) that you're slightly jealous of - and why?

DK: There is a long long list! I wish I had Mark Knopfler's tastefulness and touch, but also Rory Gallagher's sheer fire.

GT: Your house is burning down: which guitar do you salvage?

DK: I have a one-off Paul Reed Smith that used to be Paul's, which he gifted to me. It's an experimental guitar, with lots of oddball things to it. It'd be that one.

GT: What's your favourite guitar amp and how do you set it?

DK: My favourite amp is my Bludotone signature amp. It's just a fabulous piece of kit. I've found with all of his amps I set the EQ controls at noon and then just make minor adjustments to them depending on the room. I set that for a good rhythm sound, then push it with a couple of different pedals.

GT: What kind of action do you have on your guitars - any particular quirks like super low, super high, etc?

DK: Nothing unusual, just a good medium action. Totally normal stuff.

GT: What strings do you use - make, gauge and why?

DK: D'Addario standard 11 gauge. I think I'm fairly heavy handed on my picking hand and the extra tension helps me there. That, and I feel that they help reign me back a bit.

GT: Who was your first influence that made you pick up the guitar?

DK: Mark Knopfler. Hearing Sultans Of Swing changed everything for me. His melodic sense, the fact that his guitar weaves so beautifully with his vocal. Amazing.

GT: What was the first guitar you really lusted after?

DK: Because of the Knopfler influence, probably a Strat. But I moved on pretty quickly and used to have a picture of a PRS Custom 22 in my locker at school. I always looked up to those as being something I could craft my own sound on.

GT: What would you say was the single best gig you ever did...?

DK: I think to a packed bullring in Spain at about 3 o'clock in the morning. There were 5000 people jumping up and down going crazy. The energy was just so incredible.

"I have a one-off Paul Reed Smith that Paul himself gifted to me. It's an experimental guitar, with lots of oddball things to it"

GT: ... and your worst playing nightmare?

DK: I actually smacked myself in the nose with my guitar onstage once and got a nose bleed. Not particularly rock and roll and a bit embarrassing really.

GT: What's the most important musical lesson you ever learnt?

DK: That would be listening, and patience. Music is a social thing, and the interaction between those you are playing with informs your musical decisions.

GT: Do you still practise?

DK: I try! I'm always discovering new music to try and draw influence from. Learning new songs and other folk's approaches has always been my practice.

GT: Do you have a particular pre-gig warm-up routine?

DK: Not especially, just to start slowly and run through a couple of numbers to get the digits warm.

GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?

DK: *Tough* question! Man... I've always loved Steve Jordan's drumming... maybe Jack Bruce on bass?! Billy Preston on Organ? So many people I could mention here.

GT: Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist that's ever lived?

DK: Ha! Probably someone we'll never know. Some guy in the dark corner of the studio influencing everyone who is normally mentioned here. For me, I couldn't have done without Rory Gallagher or Knopfler.

GT: Is there a solo by someone else that you really wish you had played?

DK: Telegraph Road - Dire Straits. You can sing every note of Mark Knopfler's playing.

GT: What's the solo/song of your own of which you're most proud?

DK: Peter Frampton produced my second record, and we did the George Harrison tune Hear Me Lord, where we traded back and forth. That was a pretty proud moment for me. But I think there is a solo on my album about to come out, on a song called Devil And The Deep that, creatively, I'm really proud of.

GT: What would you most like to be remembered for?

DK: Above all, hopefully being a decent human being. Musically, I'd rather be remembered for some decent songs. More so than my guitar playing.

GT:What are you up to at the moment - gigs, tours, projects, albums?

DK: We're gearing up to get back out on the road to support my new record - What Happens Next - which is out October 22nd.

More about Davy, his new album and lots of other good stuff at https//davyknowles.com

GARY MOORE
The Rock & Fusion Years

Richard Barrett traces the development of Gary's style and technique from the mid 1970s through to the late 80s, with some specially devised warm-up exercises, top tips on technique, and four full solos.

ABILITY RATING Advanced ✪ ✪ ✪ ✪ ✪

Info https://bit.ly/GTMAG329
Key Various **Tempo** Various

Will improve your...
✔ Blues-rock-fusion hrasing
✔ Alternate picking
✔ Physical stamina

Before returning predominantly to his earliest influences in 1990 with a series of blues albums, Gary turned his hand successfully to a wide variety of styles, always managing to sound utterly convincing. In this feature, I'll be looking at his transition from fusion to rock between circa 1975-1989 via four 'in-the-style-of' solos, with an emphasis on his aggressive, 'take no prisoners' fast-picking style.

For his 70s 'fusion' period, Gary tended to use a Strat most often, frequently adding manic vibrato with the whammy bar. You'll hear this on Colosseum II's Electric Savage, Variations (with Julian Lloyd Webber) and Back On The Streets - though the Peter Green Les Paul did of course also appear on a few tracks - notably Parisienne Walkways. By this time, Gary was about to play another stint in Thin Lizzy for the Black Rose Album, shortly before switching gears (and bands) to form the melodic rock outfit G-Force, perhaps looking to build further on the momentum his solo career had previously begun to accumulate.

It's worth noting that the hard rock album Dirty Fingers was also recorded around this time (1980), but this was held back until 1984. Anyway, back to our timeline... In 1982, Gary consolidated his solo career with Corridors Of Power, still a melodic album, but edging back towards a rockier, less 'modern' sound. The Dirty Fingers style guitar workout at the beginning of End Of The World (Dirty Fingers was also a hot Gibson humbucker!) shows that while Gary might have been curious about other genres, he'd lost none of his fire.

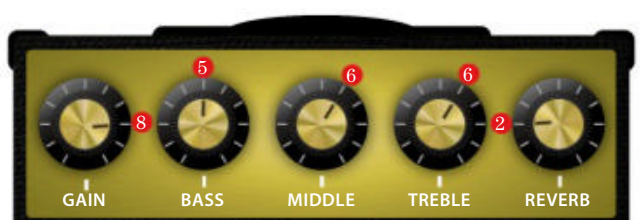
"By 1985, Gary had found a comfortable mix between his hard rock sound and a modern production"

Victims Of The Future confirmed this further when it came the following year. Gary was still relying mostly on Strats; by now, he had acquired the fabled Red Strat (with a couple of reissues for back up on tour). The intro to Murder In The Skies demonstrated that Gary had no intention of moving over for Van Halen or anybody else! The clarity and snarl of those single coils left nowhere to hide and the guitarist's accuracy and control is impressive. Gary toured the world the following year, resulting in the We Want Moore double album in 1984.

The Strats were still getting heavy use, but he also started using various Ibanez Roadstar models, then Hamer and Charvel as the mid 80s really began to swing. By 1985, Gary had found a comfortable mix between his hard rock sound and a modern production. Run For Cover was definitely more of a 'humbucker' album and the Floyd Rose whammy saw tasteful use on many occasions. By now Gary's tone is more distorted and focused, swapping his classic Marshall/Tubescreamer rig for the solid-state Gallien Krueger 250ML (into Marshall cabs), using the onboard stereo chorus - of course. The remaining two albums of the decade; Wild Frontier (1987) and After The War (1989) are pure rock, but occasionally show Gary reflecting on his Celtic roots. These are the last of the 'rock' albums before Still Got The Blues hit in 1990. Take your time with these solos and give them your best shot!

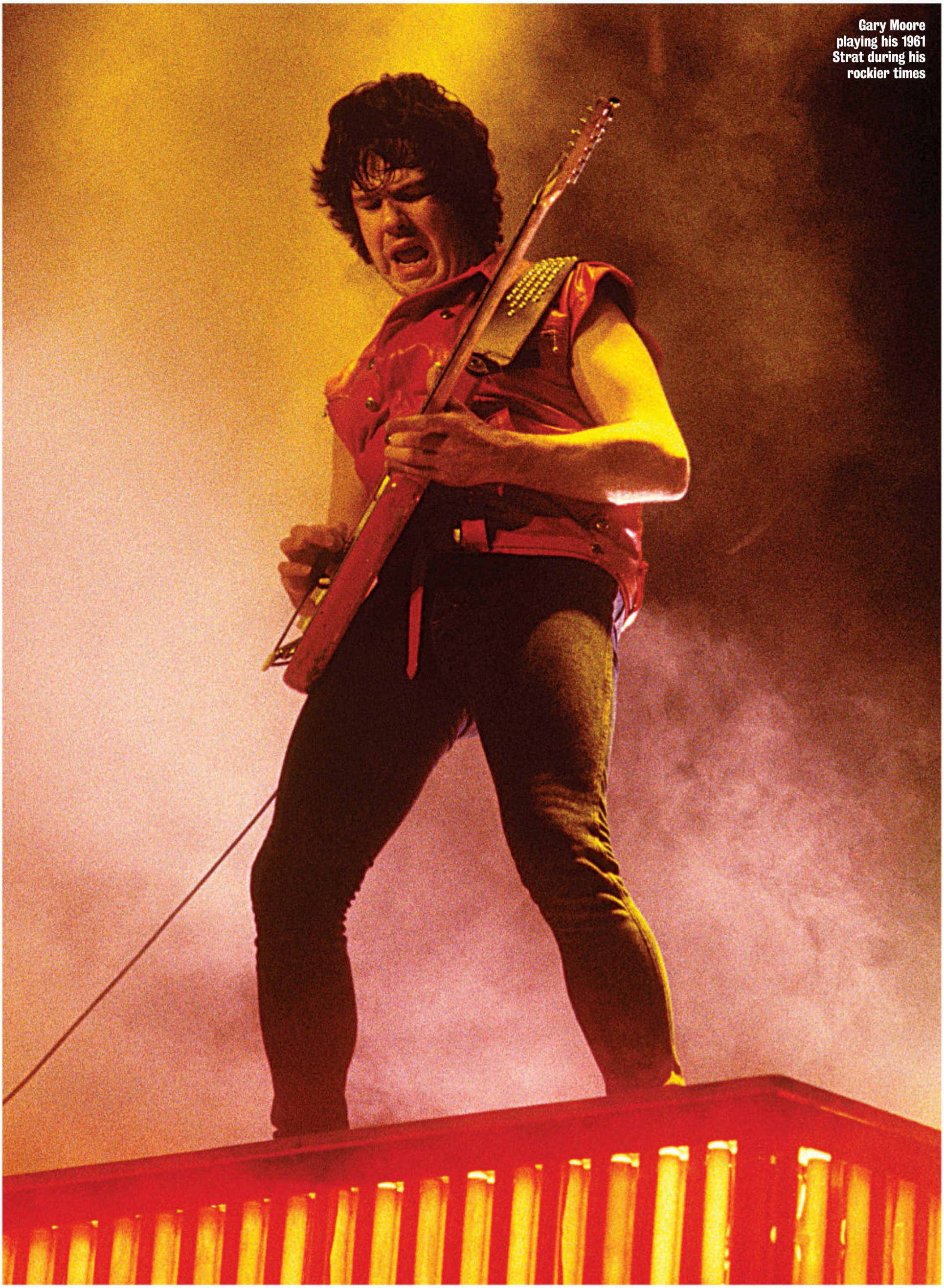
TECHNIQUE FOCUS
PICKING

Though very fluid and accurate, Gary's playing always managed to keep its rough edges -even in the fusion years. The most common advice about developing picking accuracy is to slow things down - and this is perfectly true, but it is also worth taking note of your picking hand posture, and how it changes as you start to turn up the tempo. Try tremolo picking as fast as you can on one note while looking at your arm and hand position - your brain and hands will likely have unconsciously optimised your economy in motion more than when you run slowly through exercises. You are likely to make gains far more quickly if you consciously adopt a similar hand posture when working on alternate picking.



Get the Tone

These settings are based on how Gary may have set his Marshalls, producing massive low end through a 4x12 cab. He used various drive pedals, such as the Ibanez Tube Screamer and Boss DS-1, though it's pretty clear the sound came from Gary as much as it did his gear. You can use a single-coil or humbucking guitar for any of the examples, though some of the more modern tones require more gain and perhaps dial back the high mids.

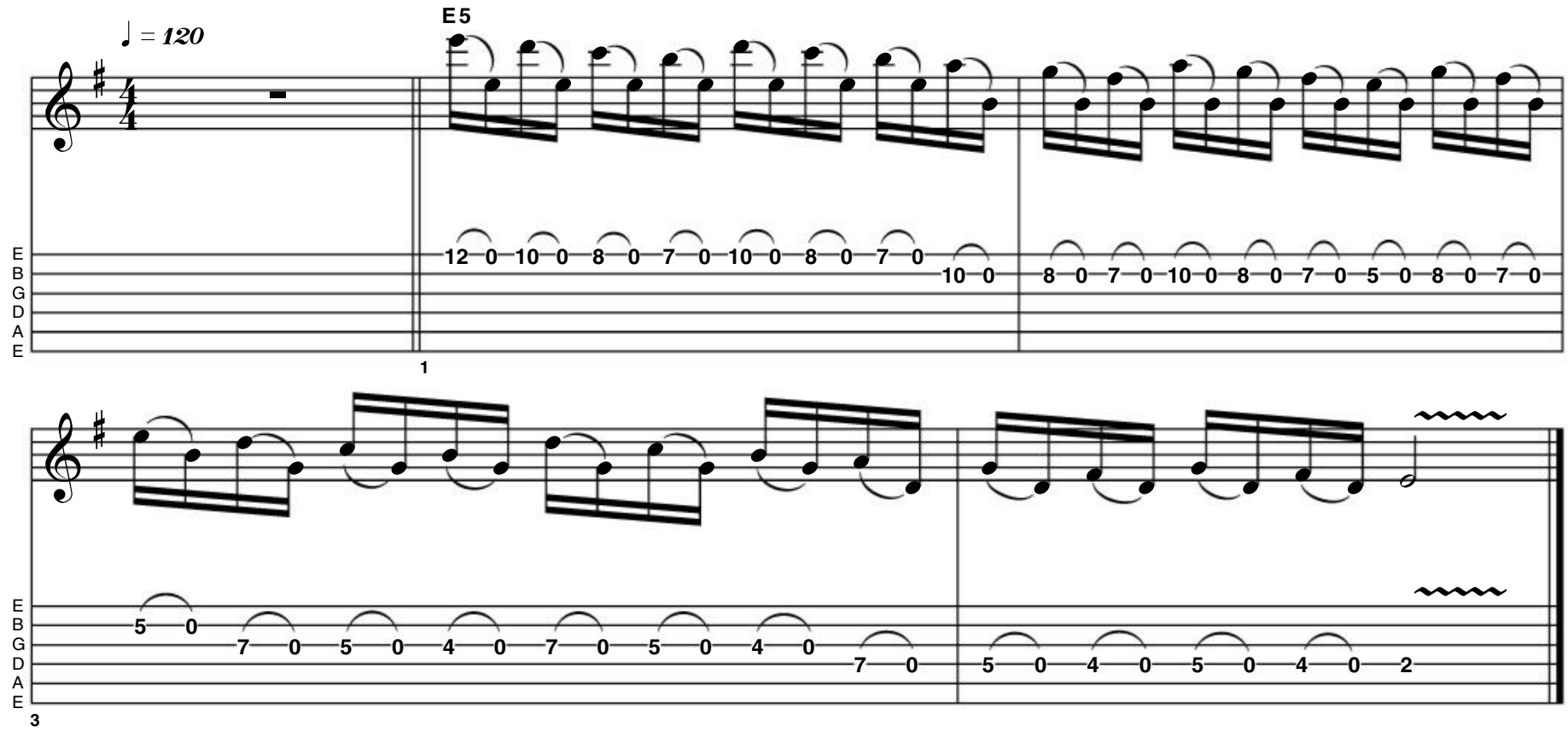


Gary Moore playing his 1961 Strat during his rockier times

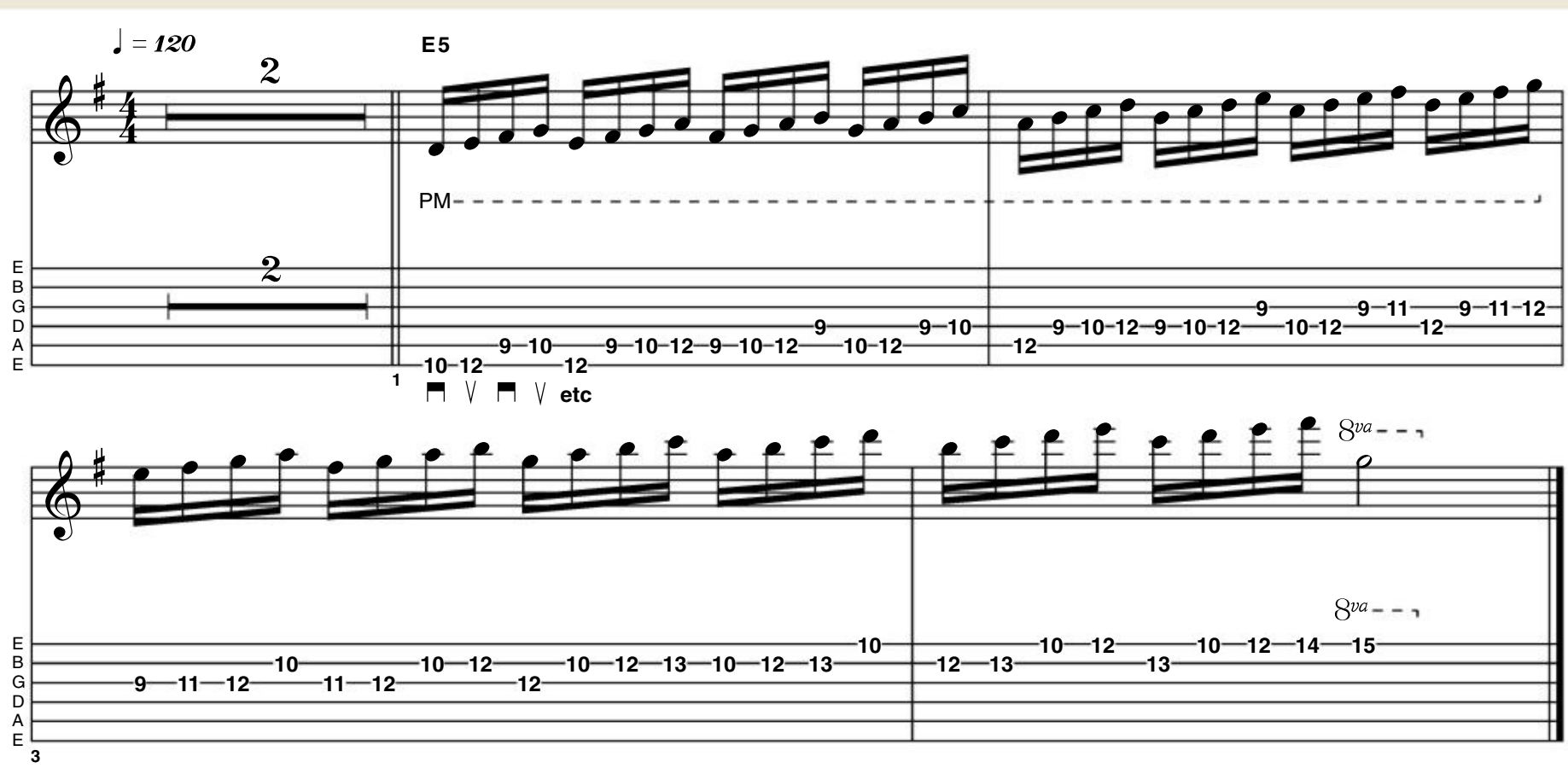
PETE CRONIN / GETTY IMAGES

PT 1 WARM-UP LICKS 1-5

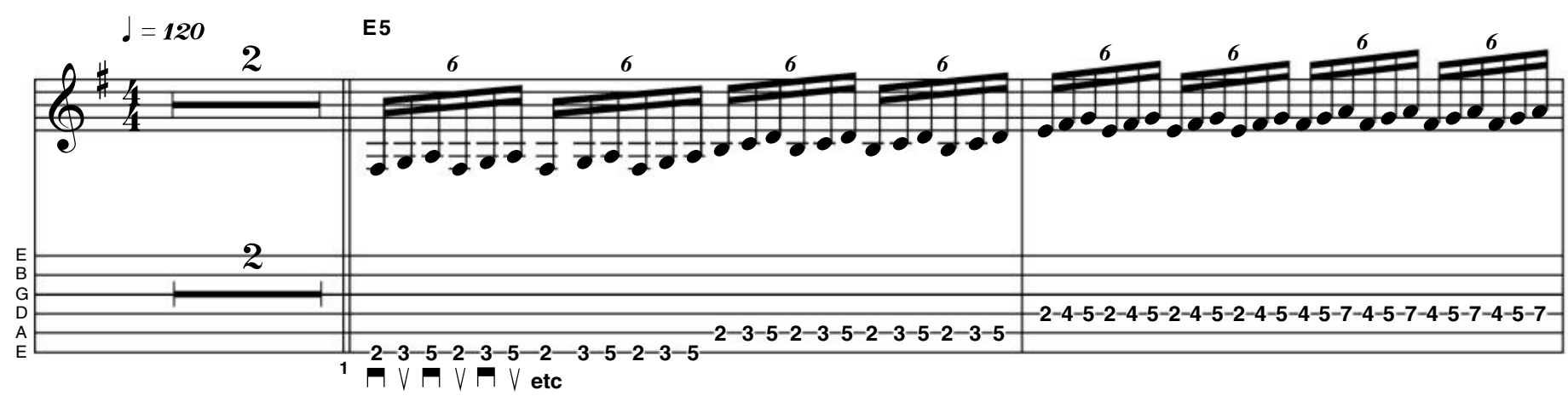
EXAMPLE 1 Though a formidable picker, Gary also had a neat line in hammer-ons and pull-offs. This example paraphrases a pattern he was fond of in the earlier 'rock' era (80-83). Don't feel you need to jump straight in at 120 bpm, and remember the old watchword, "speed is a result of accuracy".



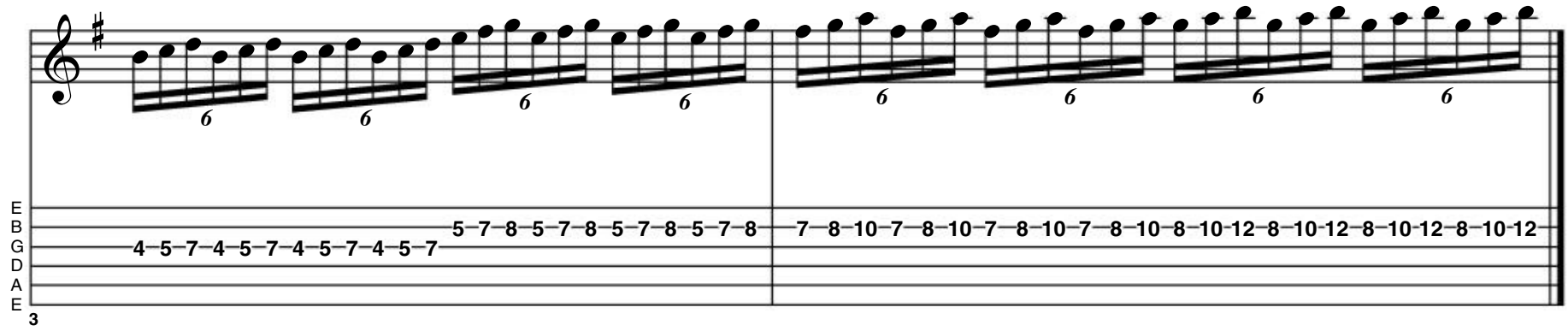
EXAMPLE 2 Gary liked to play in groups of four, and this alternate picked ascending sequence is inspired by his solo on Out In The Fields. Note the palm muting which gradually decreases as we ascend - this helps with definition at high gain or volume, and sounds great!



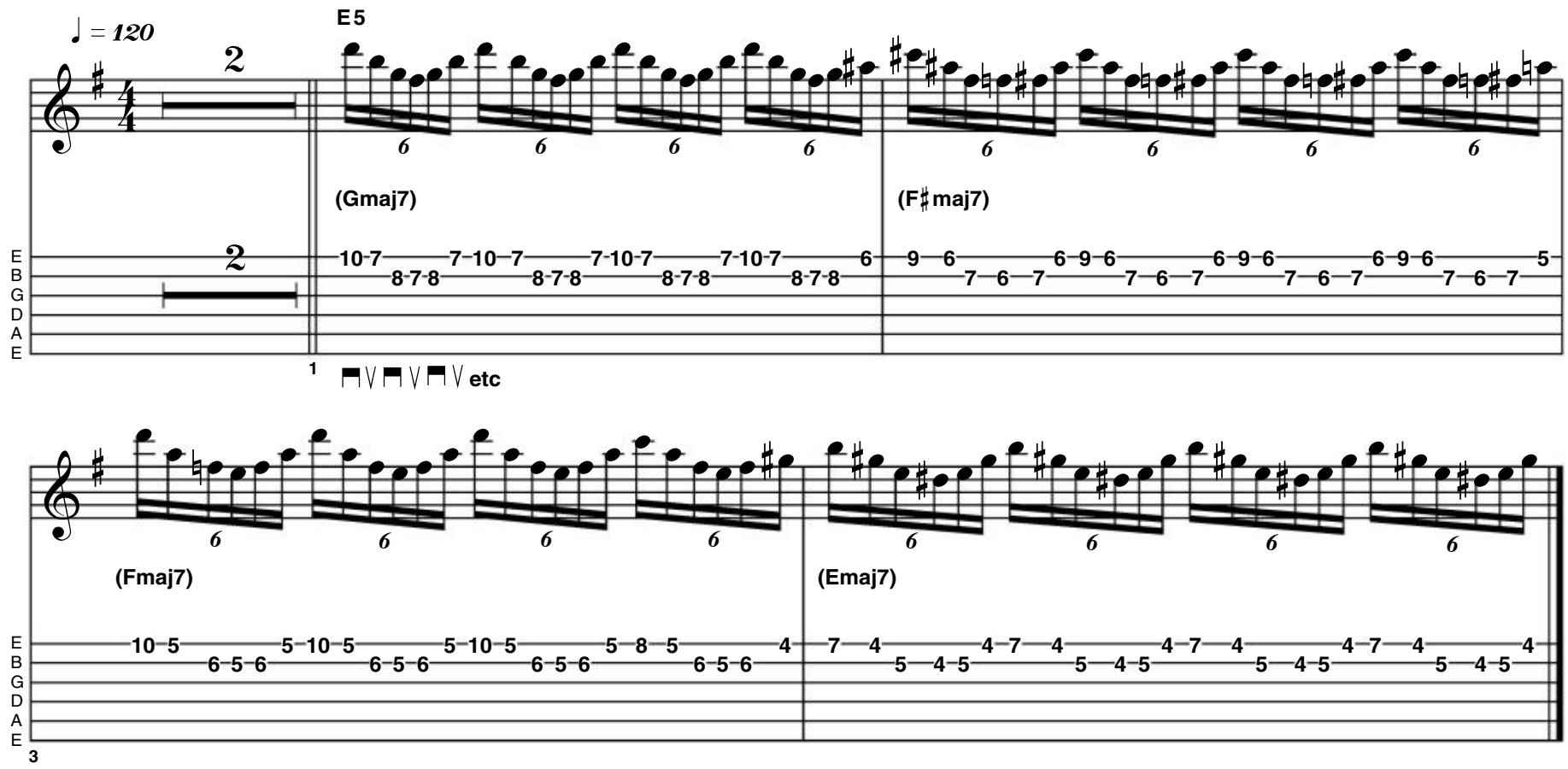
EXAMPLE 3 Alternate picked triplets were another favourite, in this case with minimal changes of string, which makes things slightly easier. However, this does require accuracy as the pattern shifts horizontally along the string. Palm muting and a firm attack help here once again.



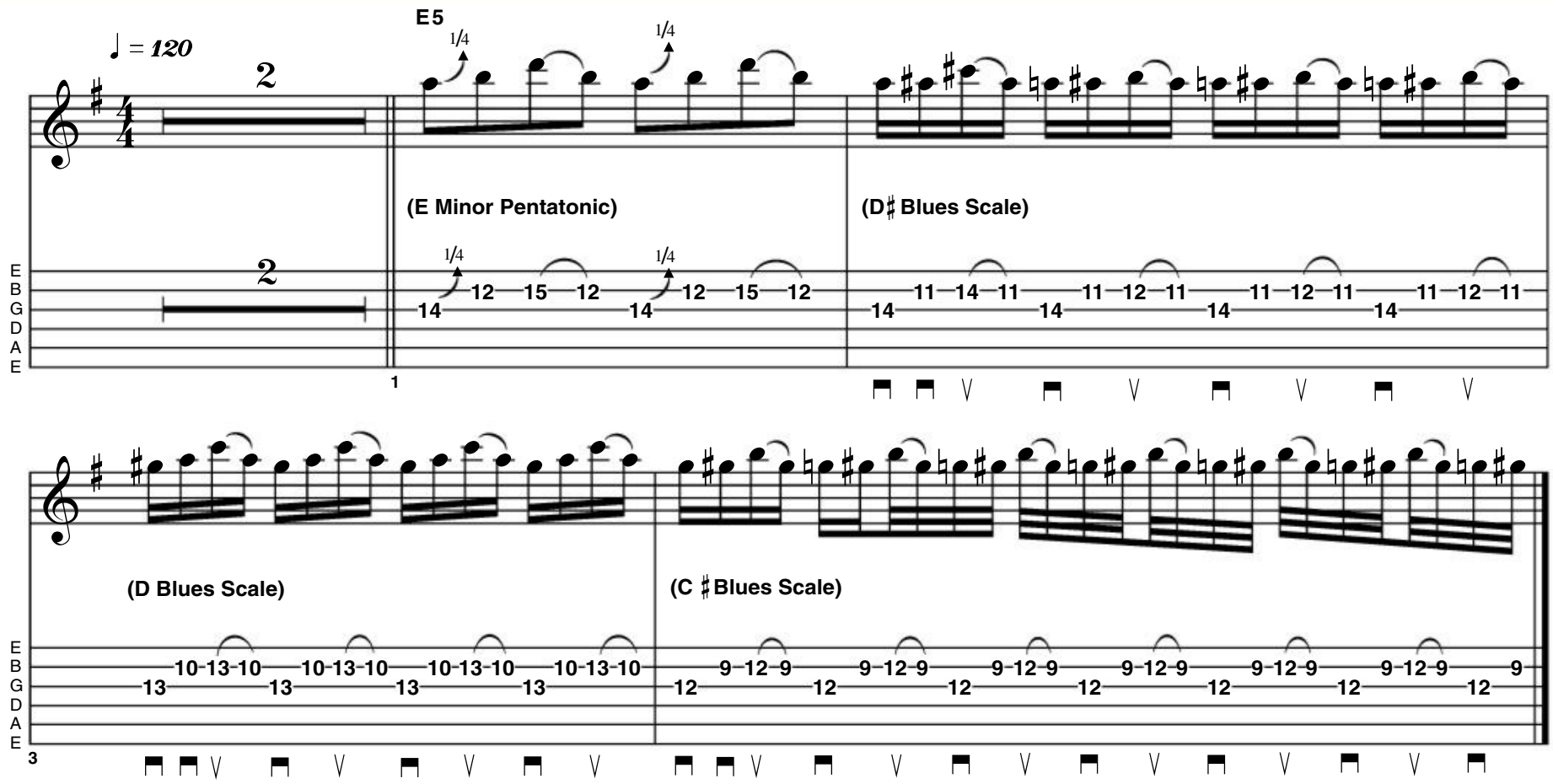
PT 1 WARM-UP LICKS 1-5



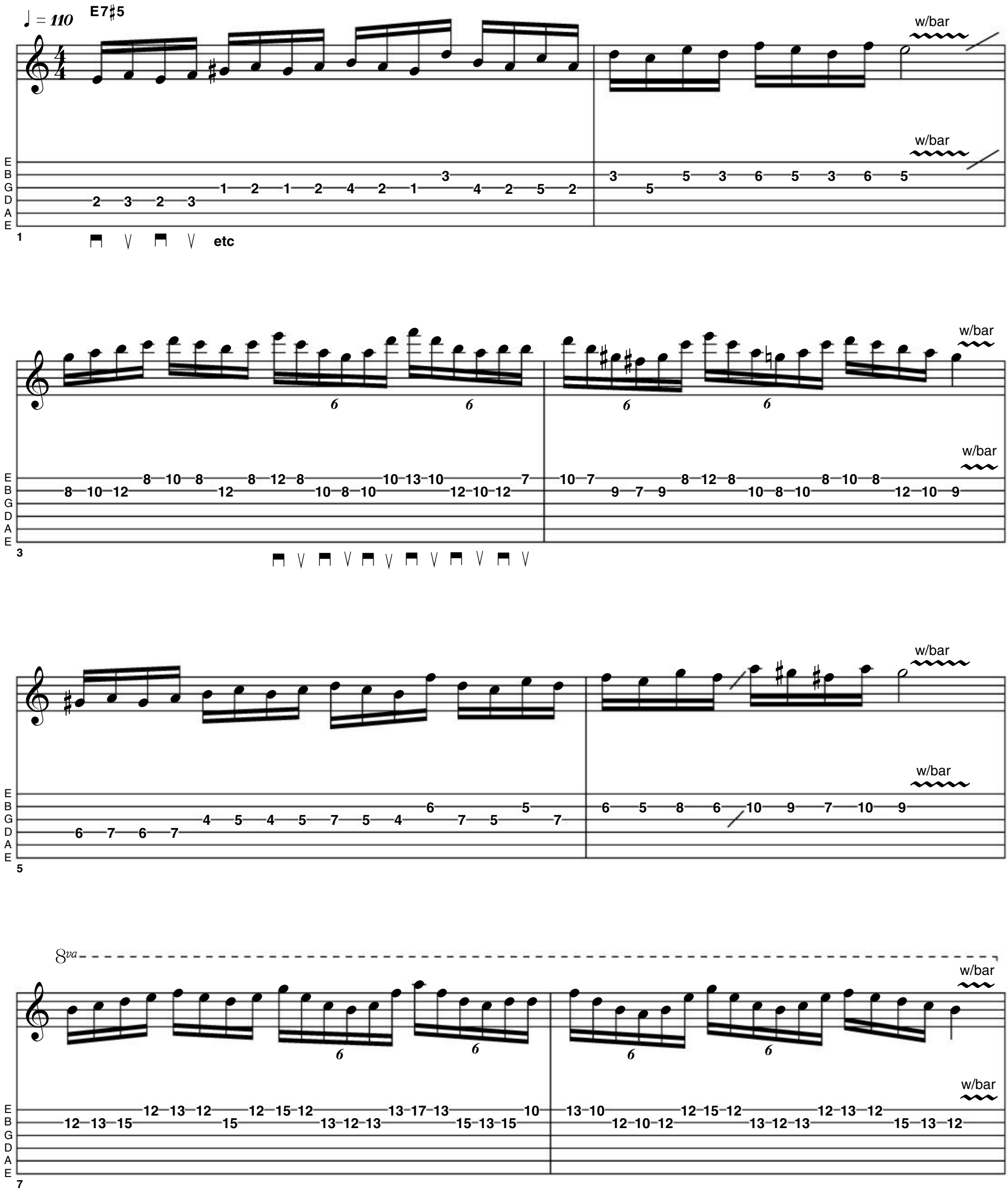
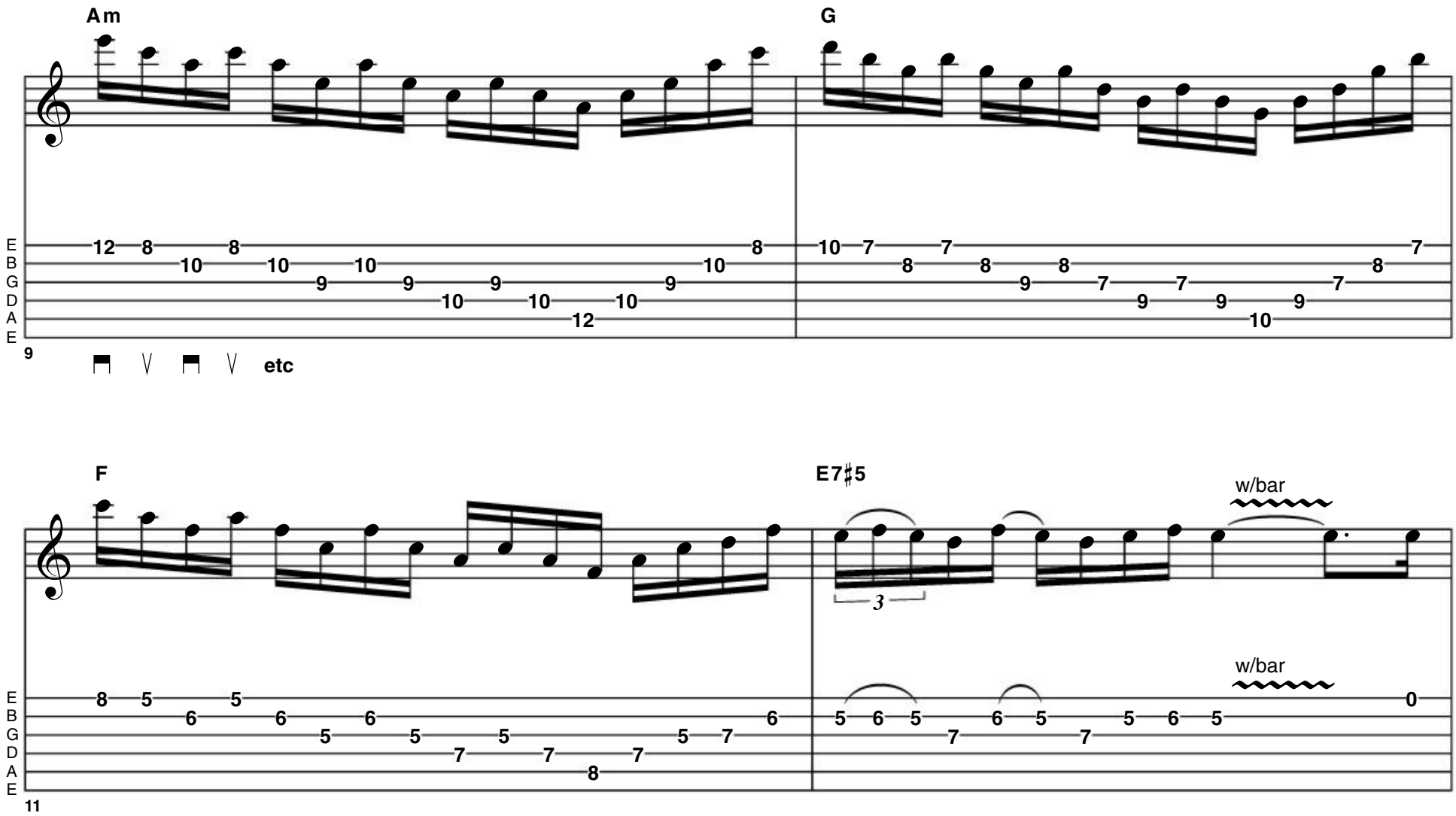
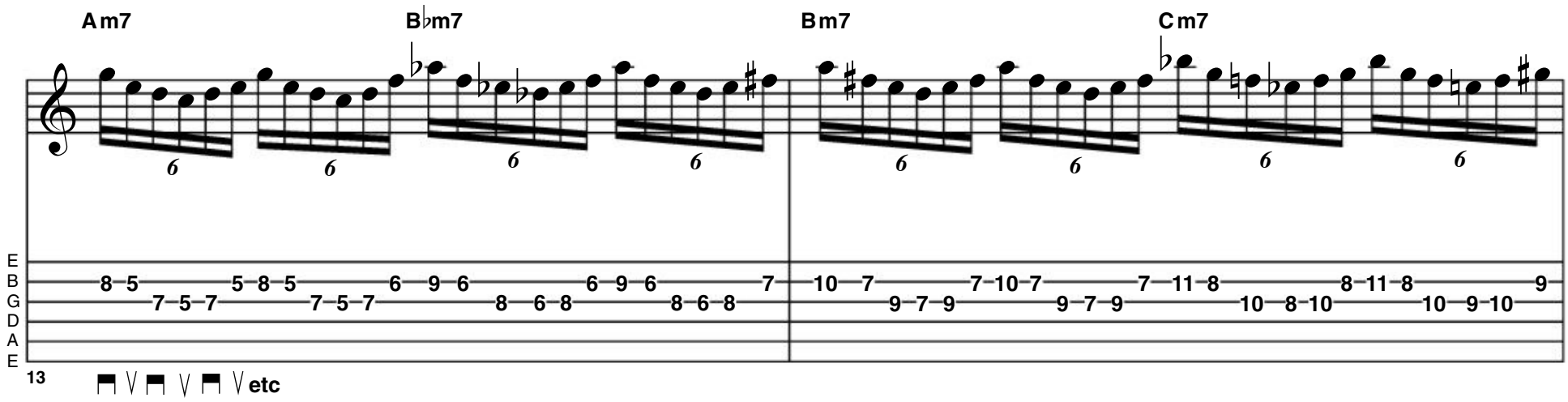
EXAMPLE 4 These picked triplets, outlining the harmony of a maj7th chord, were a real 'go-to' lick for Gary before he consciously moved to a bluesier style. There's no getting around it; this is tricky and you may want to refer to the Technique Focus boxout for some hints on getting up to speed.

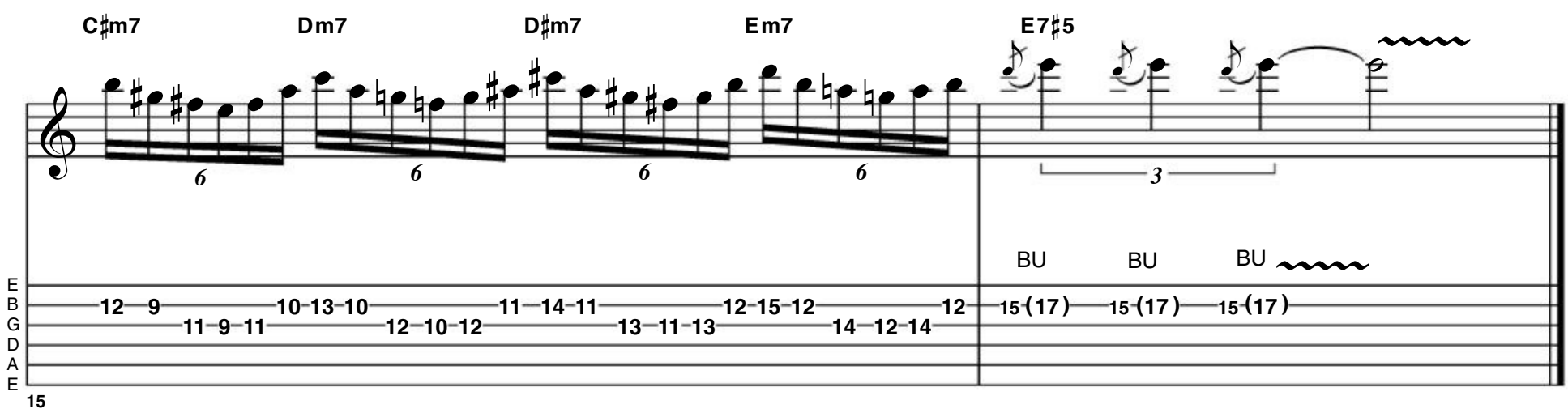


EXAMPLE 5 This lick moves from slow to fast, demonstrating how Gary would subtly alter the sequence to enable this. Also, pay particular attention to how the picking-hand technique changes, using a rake across the third and second strings, followed by an upstroke again on the second string. It can feel odd at first, but this is the key to unlocking the speed of the last section. Remember you can always try these licks slowly and build them up to speed.



PT 2 **70S FUSION SOLO**

In at the deep end... This kind of disciplined, alternate picked melody is all over Colosseum II's Electric Savage album, frequently doubled or harmonised with Don Airey's synth, as I've done here. Take your time to 'programme' the lines into your brain and be sure to keep a steady, consistent pick attack. I've marked the sections where it's all about alternate picking, including the string crossing arpeggios in the last section. Don't forget about the manic whammy vibrato (perhaps learned from Ritchie Blackmore)! This solo makes a great exercise, but be prepared for it to take some time.

PT 2 70S FUSION SOLO





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WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

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Cheap constant access to piping hot media
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Brand new content
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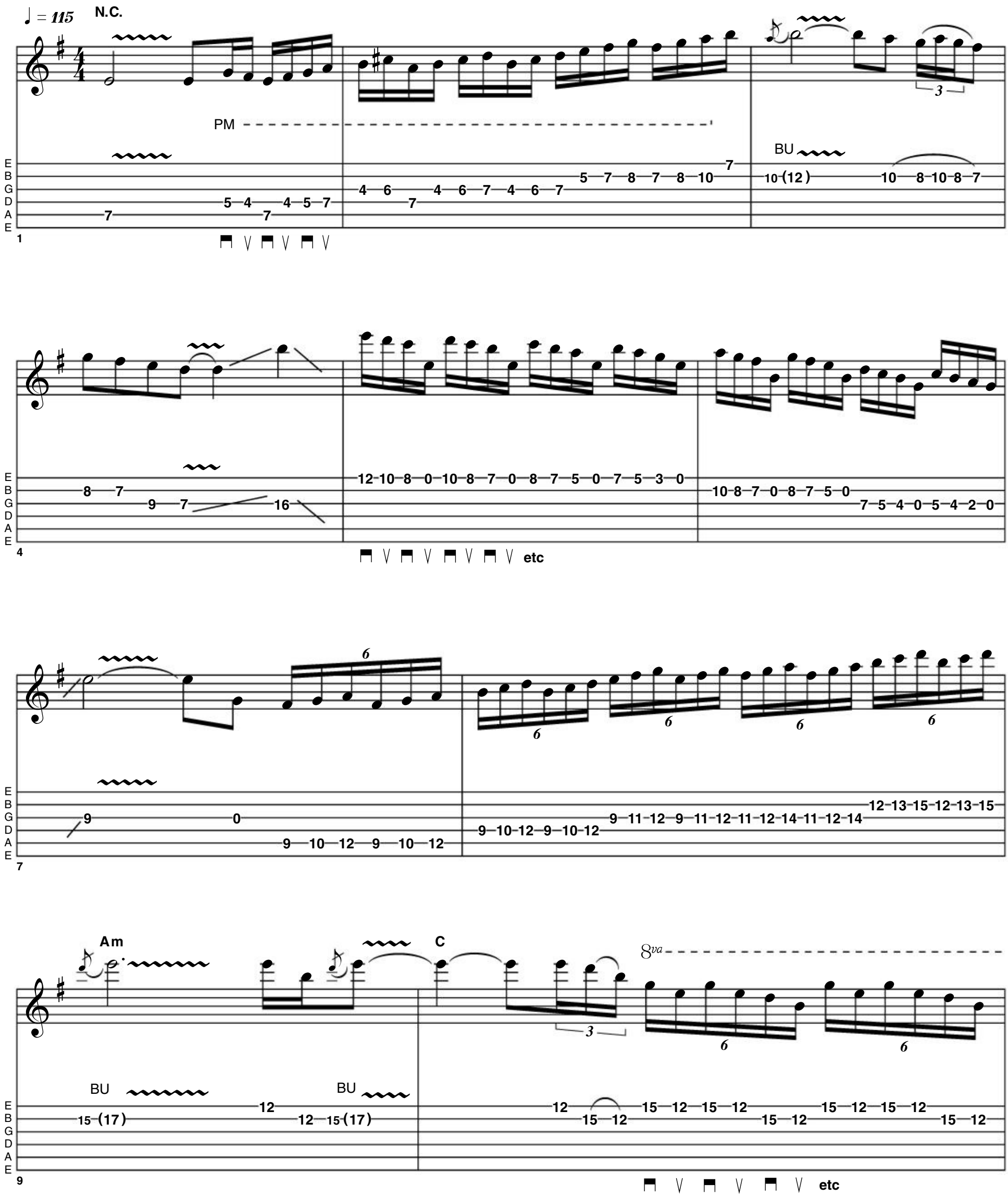
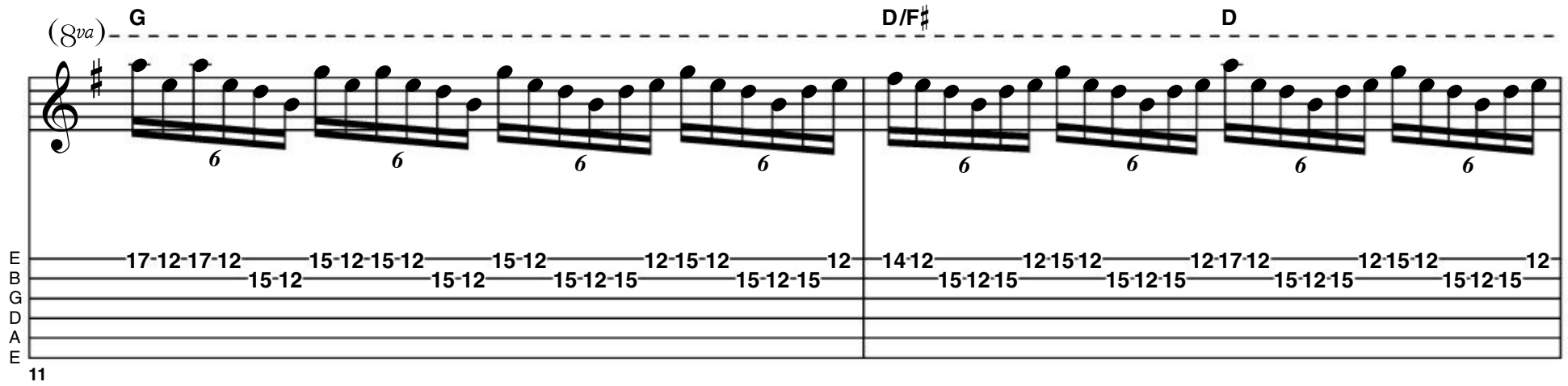
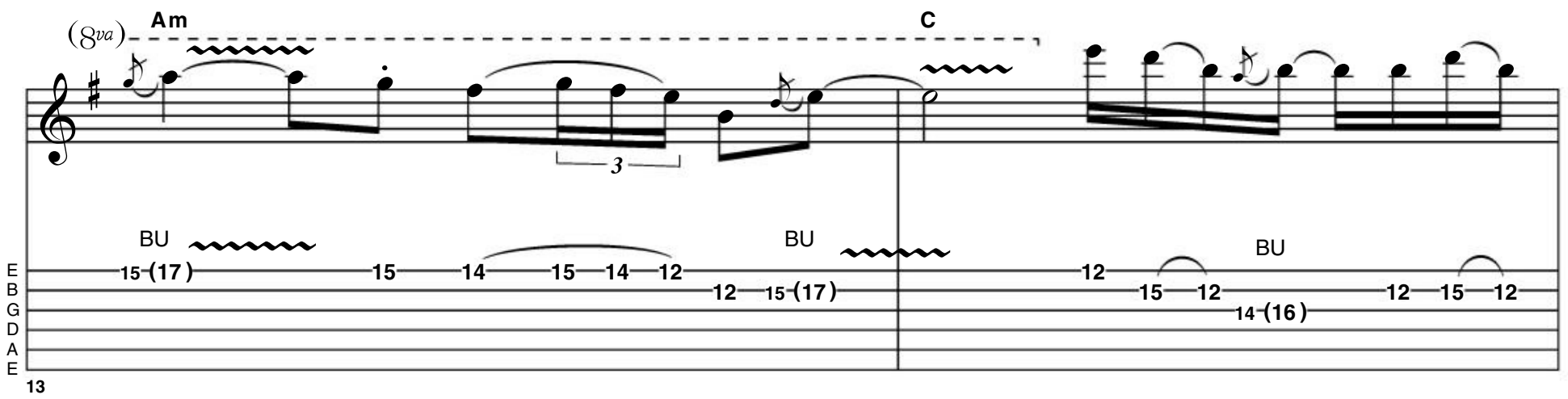
PT 3 EARLY 80S ROCK

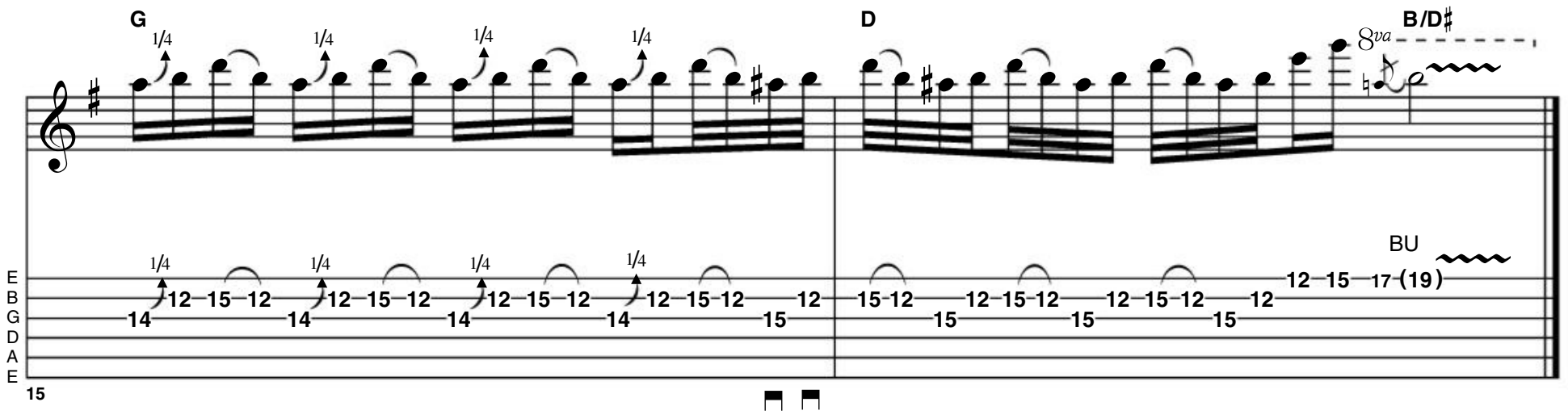
You'll hear this kind of soloing from Gary on the earlier 80s albums, such as Dirty Fingers and Corridors Of Power. It isn't all fast picking, though - quite a lot of the songs and solos take a very melodic approach, and I've put in a few lines to emulate Gary's precise and confident melodic side, to set things up for the trickier stuff. There's a good mix of techniques here that draws from almost all the warm-up exercises.



PT 3 EARLY 80S ROCK







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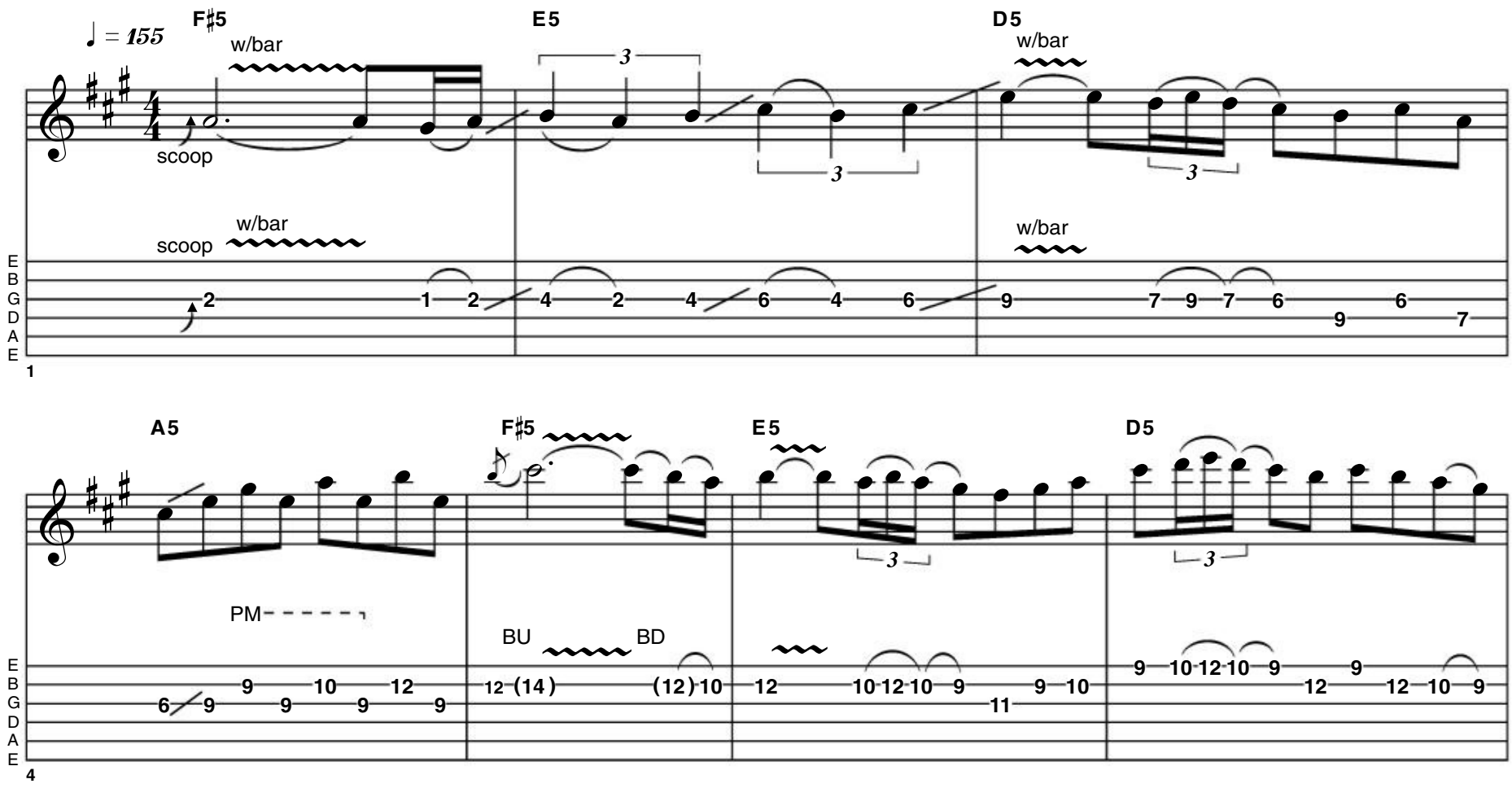
PT 4 MID 80S MODERN ROCK

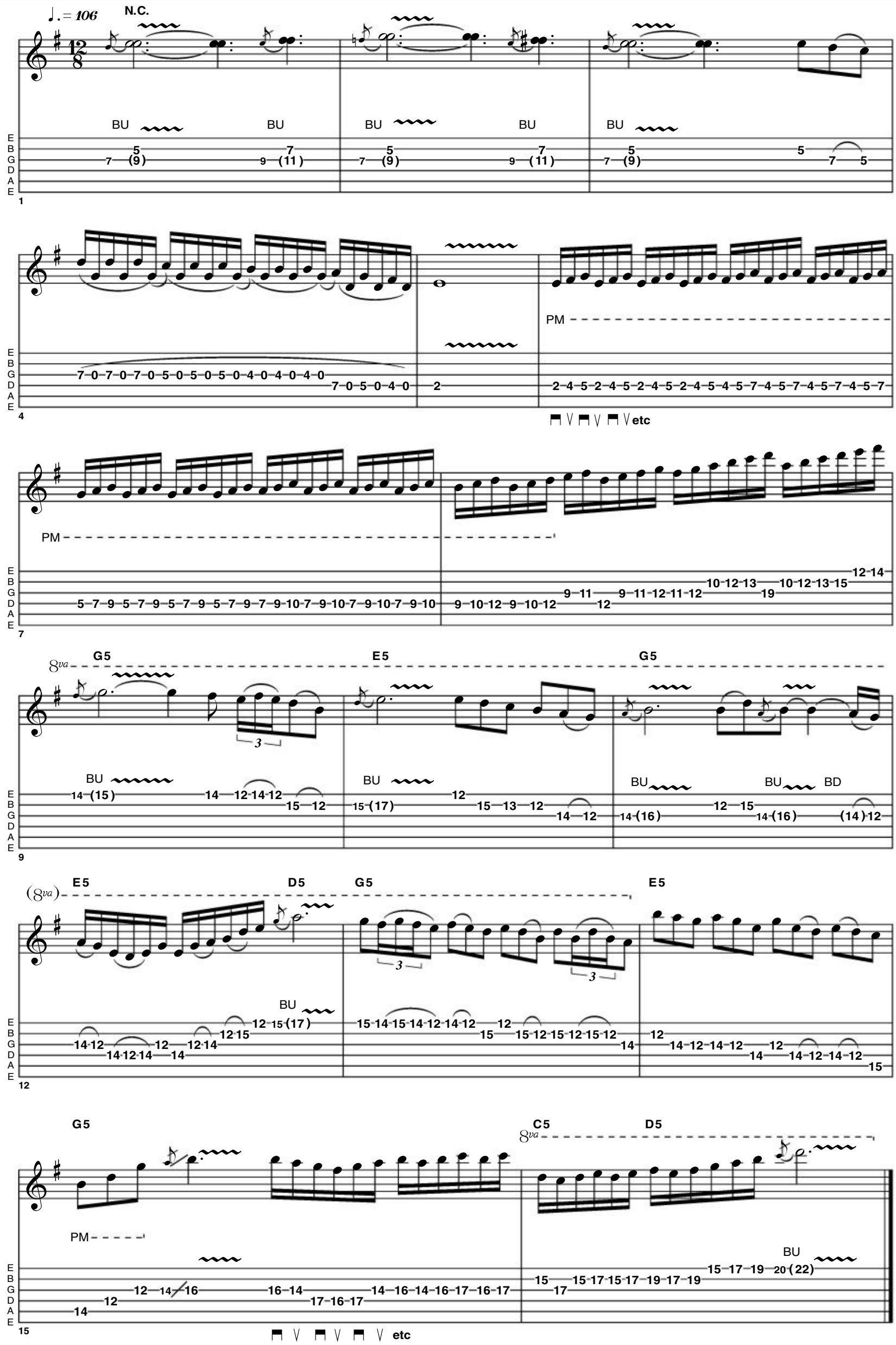
This is set up with some more melodic lines for the first eight bars, before getting into some faster picking in the second half, with a repetitive arpeggio lick, then an ascending line similar to the one he plays in Out In The Fields. This is designed to reflect the growing sophistication in Gary's production and phrasing, while still keeping all the right rough edges. Gary wasn't afraid of the odd open string, or clashing into adjacent bent strings.



PT 5 LATE 80S CELTIC ROCK

In the later 80s, Gary revisited the Celtic rock sound he'd helped pioneer with Thin Lizzy. There are a few pull-off licks before digging in with some alternate picked triplets, building carefully to land on the G in time for the second half.

Here we find more fluid fast licks of the kind that feature on Gary's later blues material, when he consciously moved away from such aggressive picking. However, we return there for a last fling with the ascending phrase at the end.



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ON VIDEO

KIRK FLETCHER
Video Masterclass

This month we have a transcription of Kirk's improvised performance over Jason Sidwell's driving Chicago blues-styled track, The Get Down. Kirk demonstrates some spectacular blues guitar vocabulary, and **Jon Bishop** is your guide.

ABILITY RATING Moderate ★★★☆☆

Info https://bit.ly/GTMAG329
Key B♭ **Tempo** 116bpm

Will improve your…
✔ String bending technique
✔ Shuffle blues lead work
✔ Phrases that blend Minor and Major Pentatonics

Kirk Fletcher is known for his work as a superb solo artist, with The Fabulous Thunderbirds, and for collaborations with Joe Bonamassa and Josh Smith. His rich, blues orientated style has won favour with guitar fans all over the world.

The chord progression for The Get Down is largely built on the I-IV-V chords in the B♭ Major scale these are: B♭ -E♭ -F. In classic blues fashion these three chords are all turned into Dominant 7ths, to create B♭7-E♭7-F7. It's the classic 12-bar format with the addition of a snazzy I-VIm- IIm-V turnaround at the end of each repetition: B♭7 -Gm7-Cm7-F7. The only other section to negotiate is a standard blues-style middle eight, which starts on the IV chord (E♭7) and ends on the V (F7).

The feel is a driving shuffle and we have notated this with a 12/8 time signature. The track stomps along at 116 bpm so count the quavers as 1 & a, 2 & a, 3 & a, 4 & a.

From a soloing point of view the B♭ Minor Pentatonic scale (B♭ -D♭ -E♭ -F-A♭) is a solid 'home base' from which to shape lead phrases. Many of Kirk's licks and phrases have this scale at their core. The ♭3 (D♭ is the ♭3 of B♭ Minor) is often bent slightly sharp but never quite makes it to the Major 3rd (D). This slightly sharp bend, often referred to as a blues curl, helps the D♭ fit on top of the B♭7 chord's harmony, and provides an attitude-infused blues flavour. In addition to all this, Kirk also mixes in some B♭ Major Pentatonic (B♭ -C-D-F-G) which is more 'correct' over a B♭ (or B♭7) chord. One highlight is to move from this Major 3rd (D) over the B♭7 to the ♭3 (D♭) over the E♭7 (or perhaps the F7 too) which is very descriptive of the B♭7-E♭7 chord change and definitely worth pursuing in your own blues improvisation.

"Notice how Kirk never gets carried away with long phrases or tons of notes for the sake of it"

Kirk uses several core techniques and articulations to help bring his phrases to life. For example, string bending is very much in evidence and is combined with hammer-ons, pull-offs, finger slides and vibrato, which are all used with taste and authority. String bending is an unfailingly great way to add expression and feeling to blues lead guitar. Once the string is bent to pitch Kirk judiciously adds vibrato to provide additional movement and emotion. Listen to the depth and speed of his vibrato; these two elements are an intrinsic component of an individual's soloing style.

One of the key strengths of any mature soloist is in their use of space and pacing. Notice how Kirk never gets carried away with long phrases or tons of notes just for the sake of it. Everything is placed in a considered way and the emphasis is on being rhythmically together and highly melodic. Clever use of repetition lends familiarity, and the phrases draw from classic electric blues guitar vocabulary, laid down by legends such as T-Bone Walker and BB King. In fact the influence of BB, Albert and Freddie can be clearly heard here, but blended seamlessly, and with a modern edge inspired by the influences of Robben Ford, Larry Carlton and Michael Landau.

Before learning this solo it'll be worth playing through the B♭ Major and B♭ Minor Pentatonic shapes as notated in Example 1. These fingerings are the foundation of this solo and learning them will help you appreciate the nuts and bolts of Kirk's own phrases.

The main lesson contains all the fingerings, articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Kirk fingers and picks his lines. Please don't be intimidated by the notation; while it may look complicated due to the 12/8 time signature the performance is not overly difficult, fast or finger-twisting.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future solos. Then, once you have mastered some of the concepts in Kirk's solo aim to create something of your own over Jason's vibrant track, The Get Down. Have fun until next issue's video masterclass.

Next issue: the stunning jazzy, funky, bluesy New Yorker, Oz Noy returns to GT to play on Jason's Stax Stomper track, Guzzle!

Get the Tone

Kirk used his Les Paul's bridge and neck pickup together, combined with a fairly clean tone. Many old-school blues guitarists use a tone that's just on the edge of break-up and this promotes natural sounding dynamics in the phrases. Any electric guitar will work well for this month's performance. Just dial up a creamy, light overdrive and be prepared to experiment with the guitar's controls to achieve the desired settings. A splash of reverb can be added for that professional touch.

Kirk Fletcher: one of the hottest players on today's hip blues scene

Kirk brilliantly blends classic and contemporay blues influences

Kirk's latest solo release My Blues Pathway has been nominated for a Blues Music Award and is well worth a listen. Here Kirk talks to **Jason Sidwell** about his influences, his technique and the new album.

BLUES

What does blues guitar mean to you?

Blues guitar is to me one of the purest guitar forms. You would be hard put to pick up a guitar and not at some point play something bluesy. Everything I play on guitar comes from blues music.

Do you feel you are a blues purist? Is it a good thing to be?

Yes I'm leaning towards a blues purest, but with that said I definitely don't have a closed mind to other styles and forms of blues based and other types of music.

INFLUENCES

What are the main influences to how you developed your chord vocabulary?

The few chords I know started in my father's church, with my brother Walt showing me. Also trying to follow the church organist. Then I would say Robben Ford's approach along with Junior Watson helped a lot. A lot of funk guitarists too.

You've spoken about earlier blues guitarists such as T-Bone Walker, BB King and Freddie King. Can you say what these three have done for your listening enjoyment and their influence on how you play?

Absolutely I love T-Bone's swinging approach to blues, but BB King is my base in the singing string approach in my playing. Freddie King had that intensity and funky Texas sound I love so much.

As for newer musicians you've spoken a lot about Robben Ford, Larry Carlton and Michael Landau. How do those three excite you?

I've listened to those three players most of my life both live and on recordings, and one of the biggest things that stand out is their phrasing, touch and tone. I've tried to incorporate their phrasing into the more blues type of playing that I do. I mean they are playing so much blues anyway!

TONE AND TECHNIQUE

You tend to prefer clean or mild overdrive tones for soloing. What does that allow you to do that distortion restricts or inhibits?

My favourite tone is a classic blues tone (BB King Live at the Regal, Otis Rush Mourning In The Morning) with a little extra boost to make it really sing. Think classic Larry Carlton.

What is your favourite type of pickup (and its position) and why?

I'm a Strat guy originally and I love the middle pickup or bridge pickup. But over the years I've really come to love vintage spec humbuckers. Mostly for soloing I'll tend to use the bridge pickup.

What aspects of your technique (picking, bends, vibrato, legato) did you work on from a physical, 'bootcamp' perspective?

I would say vibrato. I think it's one of the most important parts of blues guitar, eespecially the kind of blues guitar I like. Sometimes if I'm tired or traveling a lot I have to keep it in check.

What aspects would you recommend to others who were struggling to play with good phrasing? Do you think there's a learnable secret to it?

I think it's important to really copy the greats a lot and then form your own signature. I also think it's just hours of playing one solo over and over to really embed a concept into you musical DNA.

MY BLUES PATHWAY

How long did it take to write and record My Blues Pathway?

It was a process that came over a few months. I got together with my friend Richard Cousins to write a few songs. I also wanted to pick some cover tunes that I always wanted to do.

Did you go into it with a theme or focus, musically or lyrically?

I wanted to make a contemporary blues album in the style of records that got me excited about playing and playing live.

Can you name one particular song, solo and guitar tone on the album that you're most happy with? Why?

I'm happy with the way the guitar solo and tone on Love Is More Than A Word.

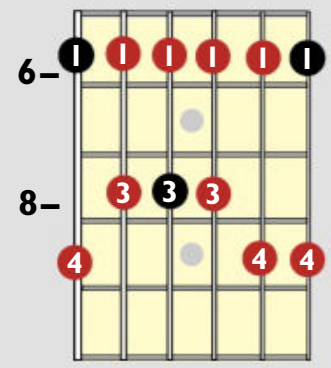
"Absolutely I love T-Bone's swinging approach, but BB King is my base in the 'singing string' approach to my guitar playing"

Kirk recording his GT masterclass – note both pickups are on together

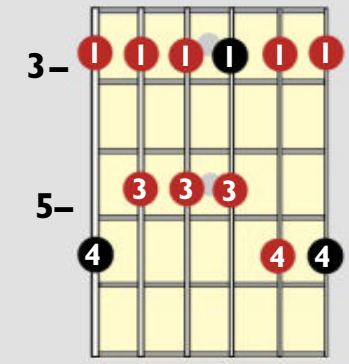
B♭ MAJOR & B♭ MINOR PENTATONIC SCALE BOXES

Here we have two basic fingerings that Kirk uses for much of his solo. When soloing over The Get Down aim to switch between the two scales. The B♭ Major Pentatonic will work best for the I chord (B♭7) while the B♭ Minor Pentatonic will work over all three chords, especially if the ♭3 (D♭) is bent slightly sharp over the I chord. You will notice that the B♭ Major Pentatonic is the same shape as the B♭ Minor Pentatonic shape only played down three frets; this is a popular approach that countless blues and rock guitarists use, a small shift using just one fretboard shape.

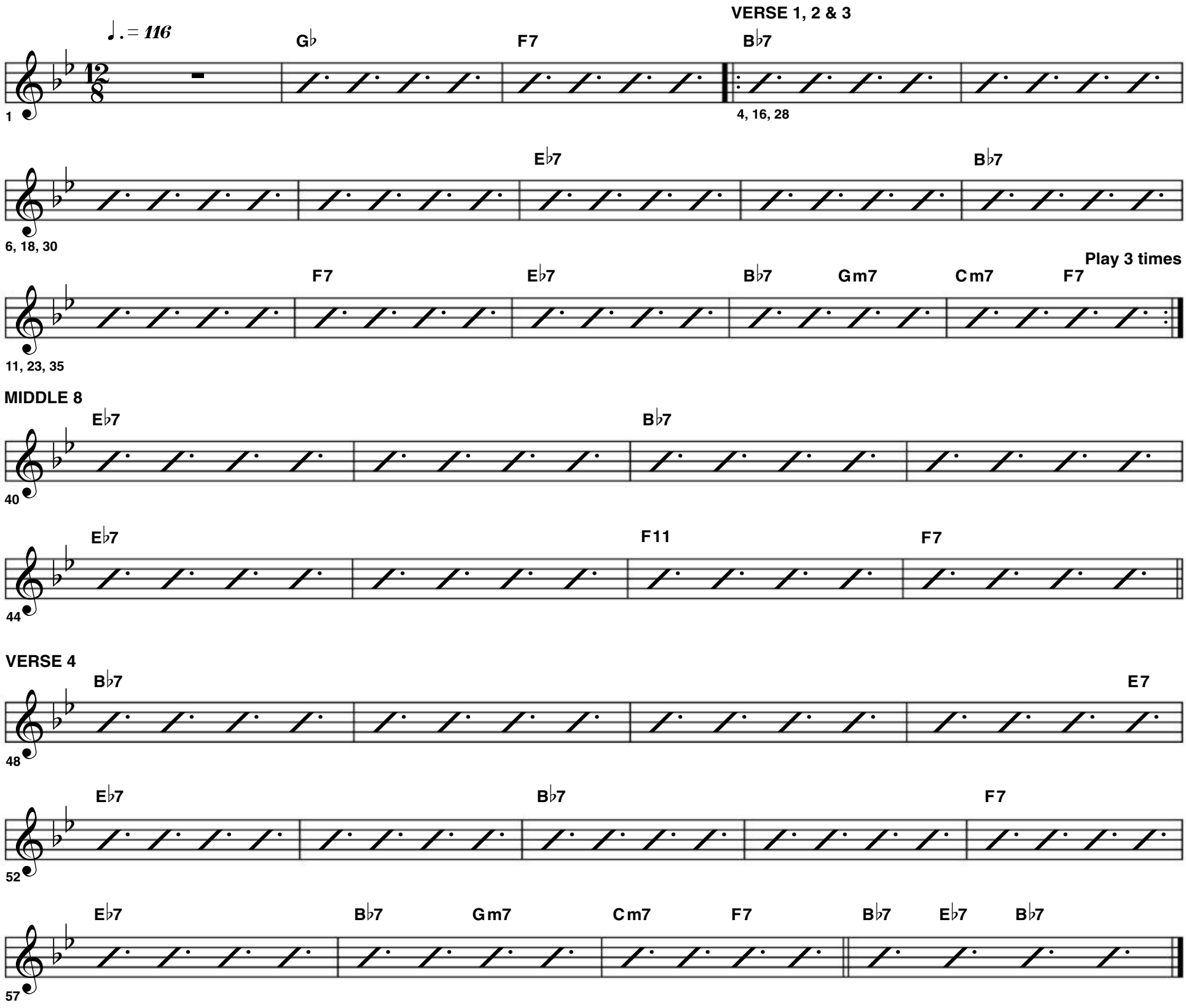
B♭m Pentatonic



B♭major Pentatonic

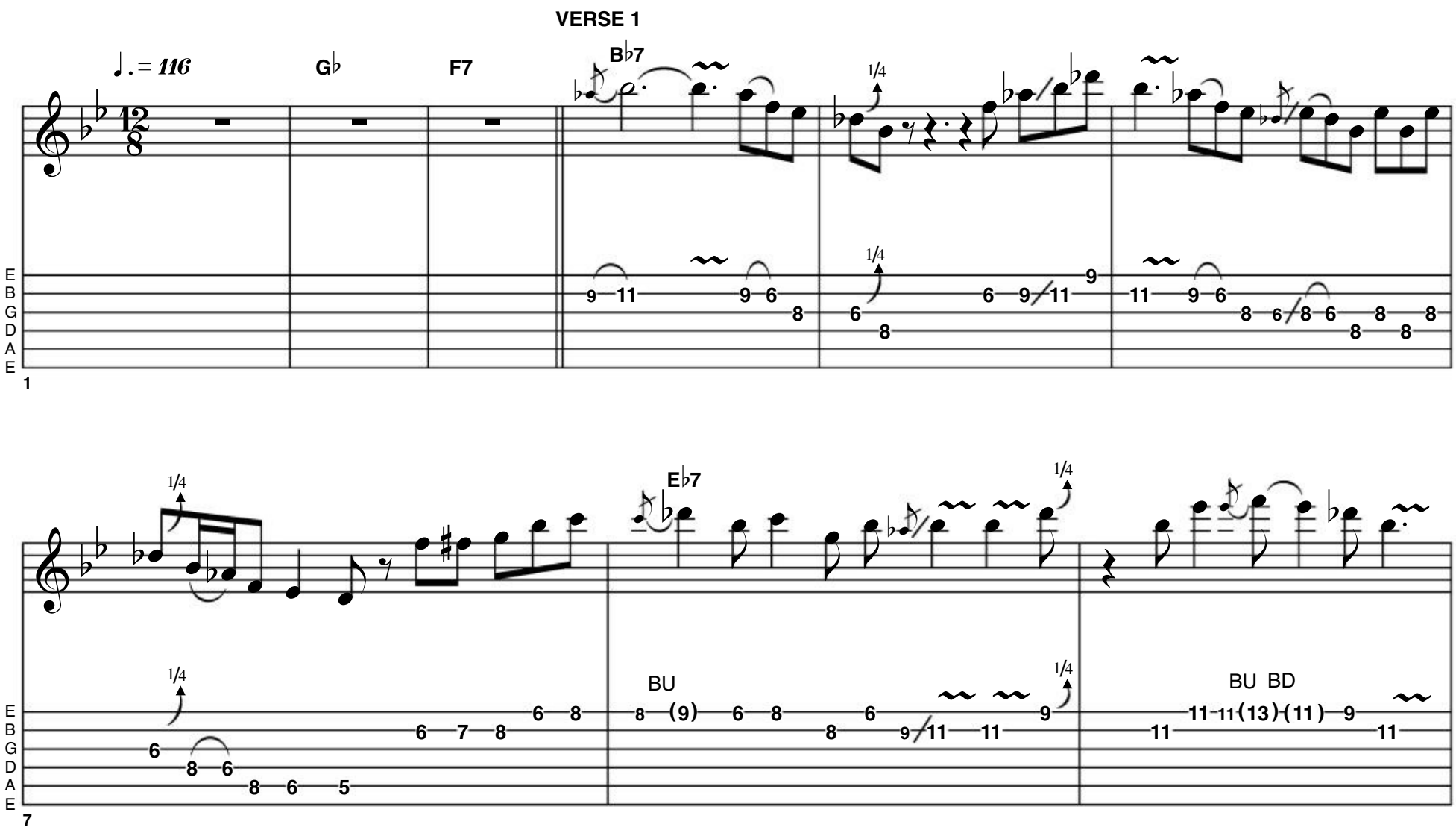
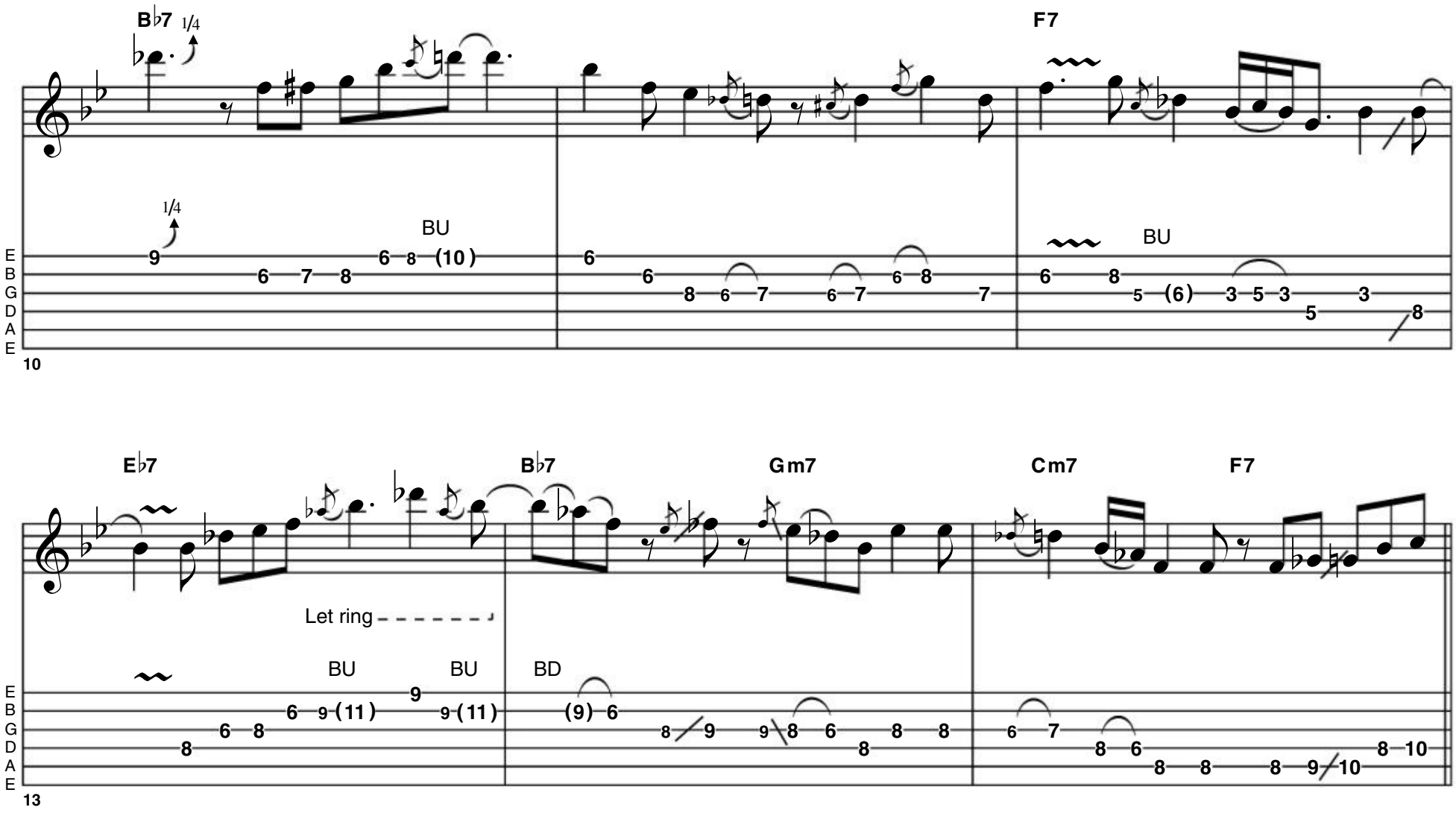


CHORD CHART



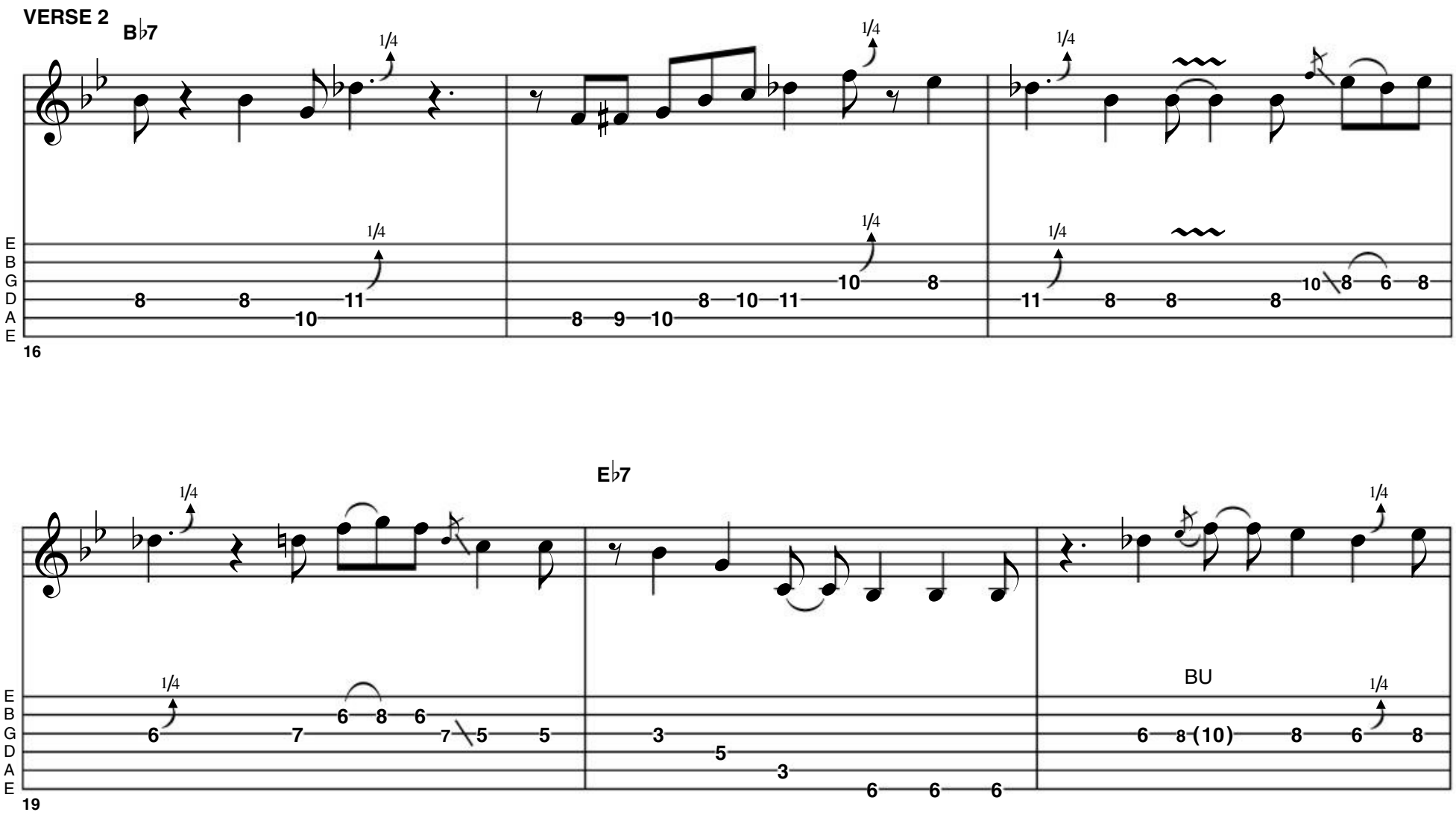
FULL PIECE **THE GET DOWN**

INTRO AND VERSE 1 [Bars 1-15] The Get Down starts with a two-bar introductory ♭VI-V (G♭7-F7) which is a popular blues arrangement trick. Kirk skilfully navigates the 12-bar chord progression with licks based around the notes of the B♭ Major and Minor Pentatonic. Select the bridge and middle pickups if you have a guitar with Les Paul or Tele style wiring, or neck pickup on a Strat. Note how the lick in bar 15 targets the F note, the tonic of chord V7 (F7).



FULL PIECE **THE GET DOWN**

VERSE 2 [Bars 16-27] Verse two starts out with a collection of licks using classic blues vocabulary as their foundation. The licks are selected to fit the underlying chords. The ♭3 (D♭) is often bent slightly sharp. This helps it to fit the B♭7 chord tonality and provides a substantially bluesy flavour.

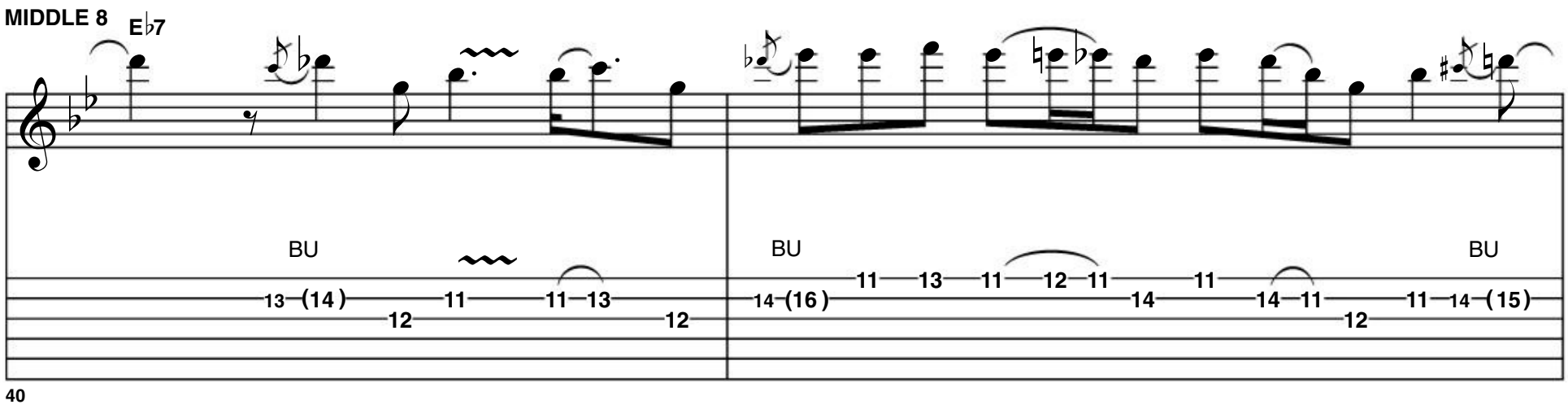


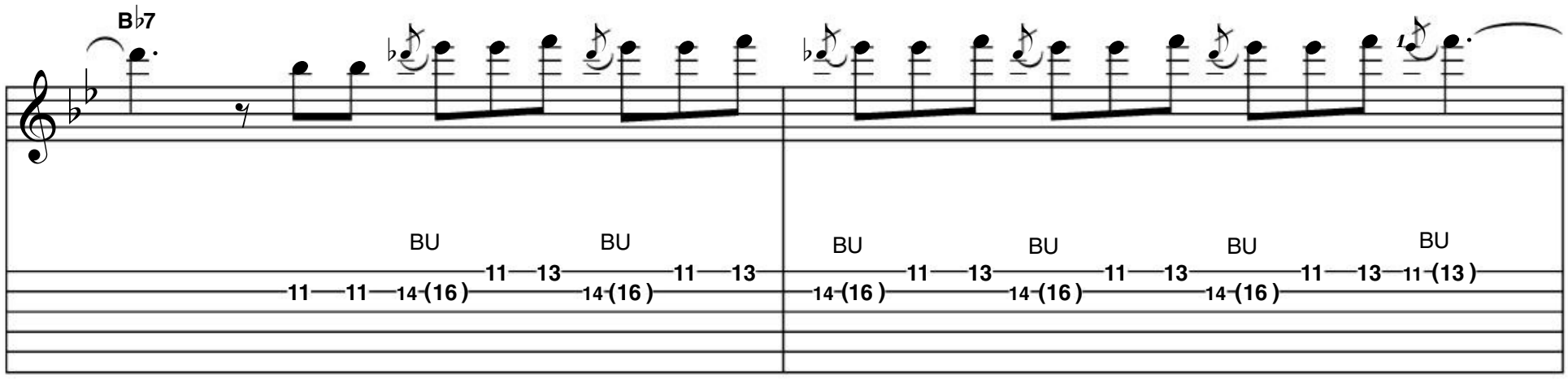
FULL PIECE **THE GET DOWN**

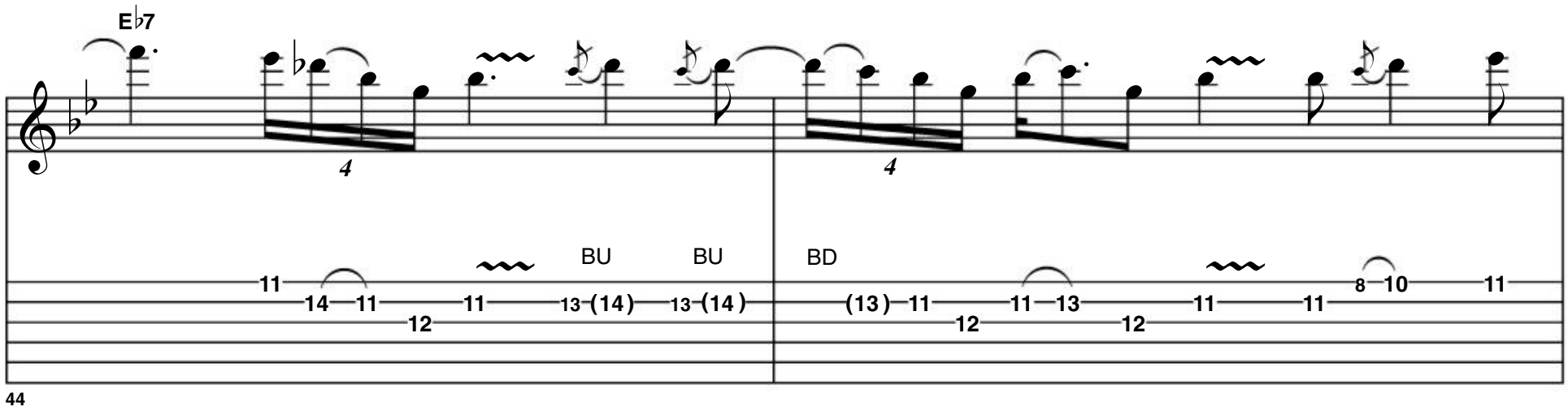
VERSE 3 [Bars 28-39] Here Kirk starts to ramp up the excitement with the use of a repeating phrase. This type of repeating phrase is handy as it can fill space and also be used later in the solo as a call back. Clever use of repetition lends shape to a solo, and is a great hook for the listener to latch onto.

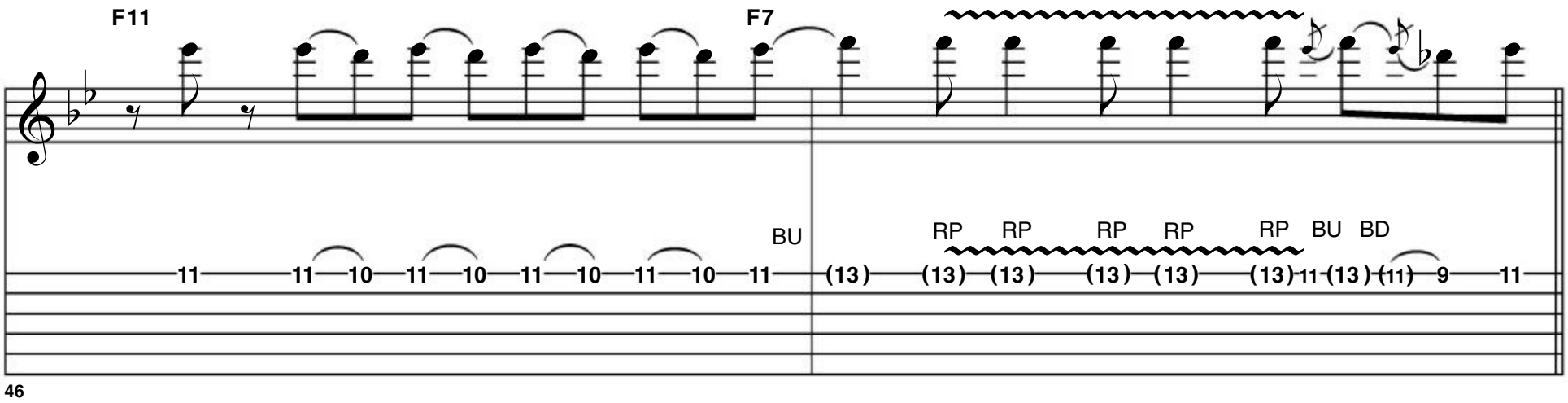
FULL PIECE **THE GET DOWN**

MIDDLE 8 [Bars 40-47] In Jason's Q&A with Kirk he mentions how he got his 'singing strings' style from BB King. Here Kirk exploits some great BB style phrases. Check out the position on the neck where these lines are played, as it can be very fruitful indeed.



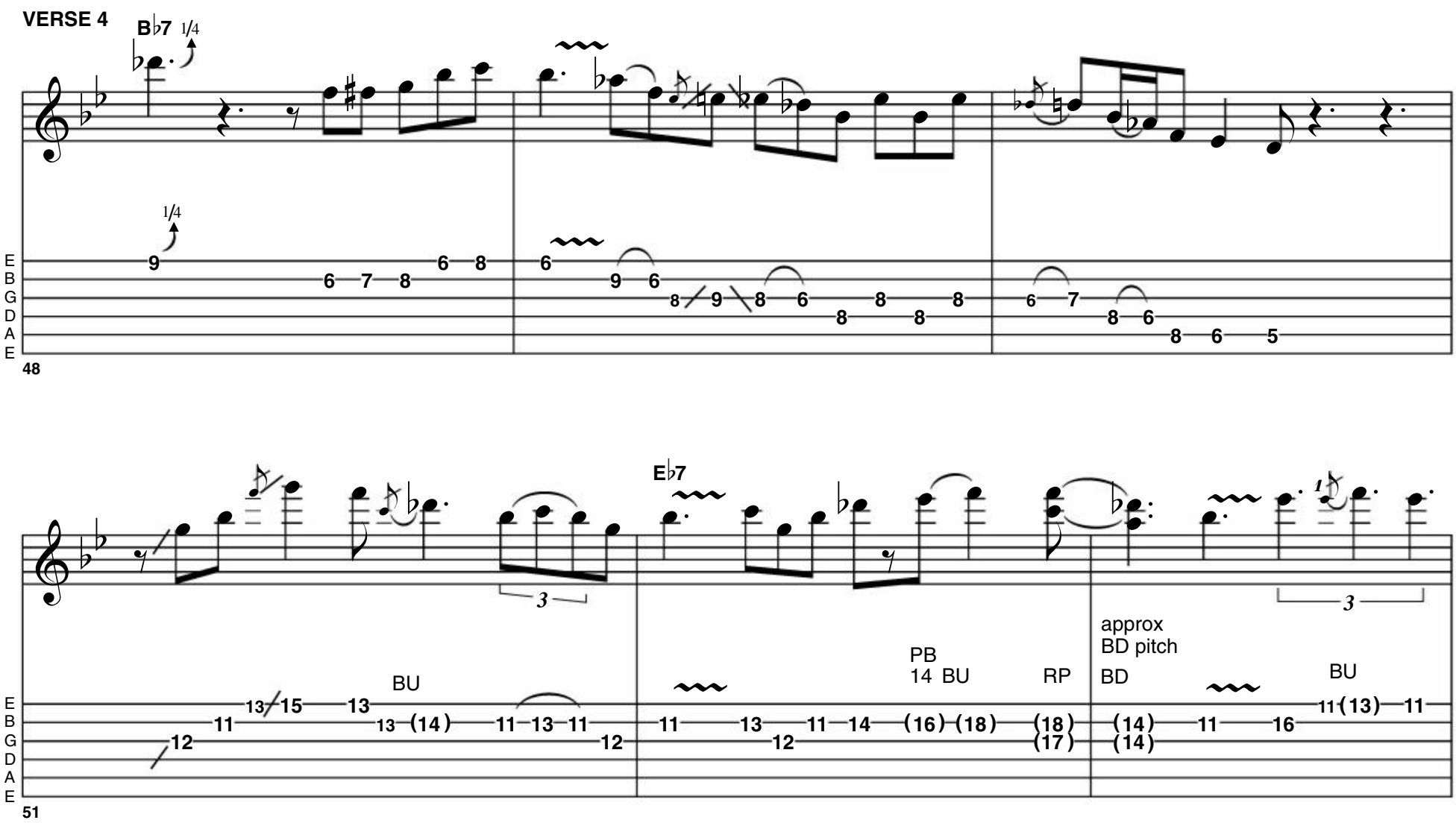


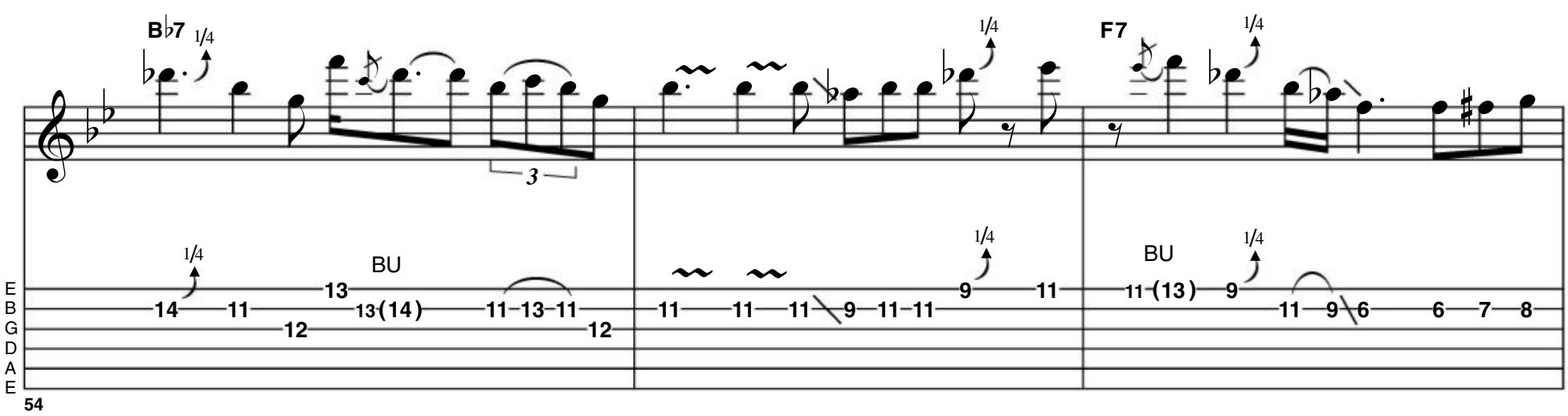


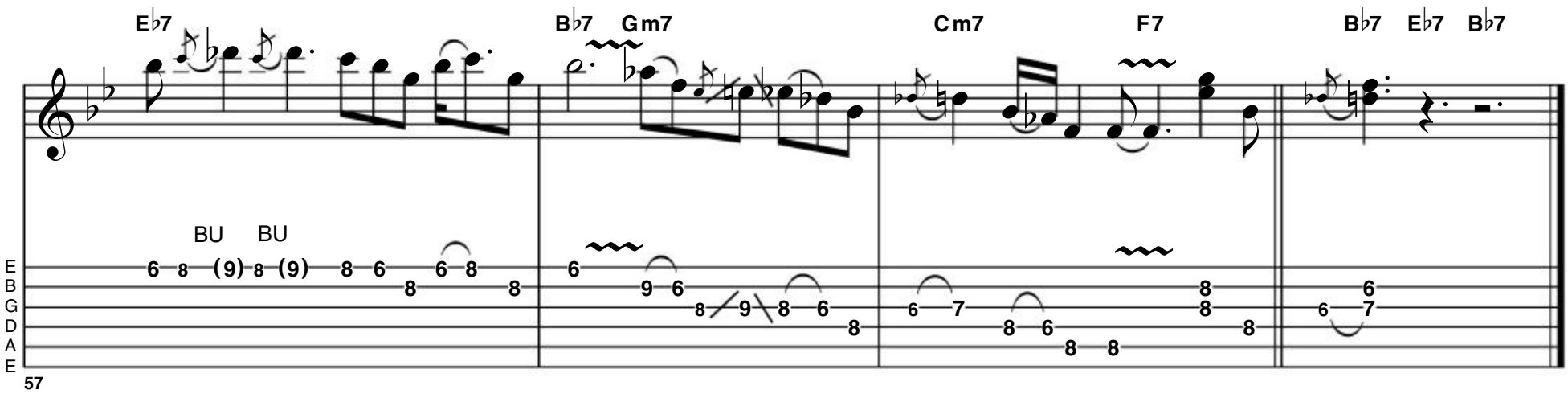


FULL PIECE **THE GET DOWN**

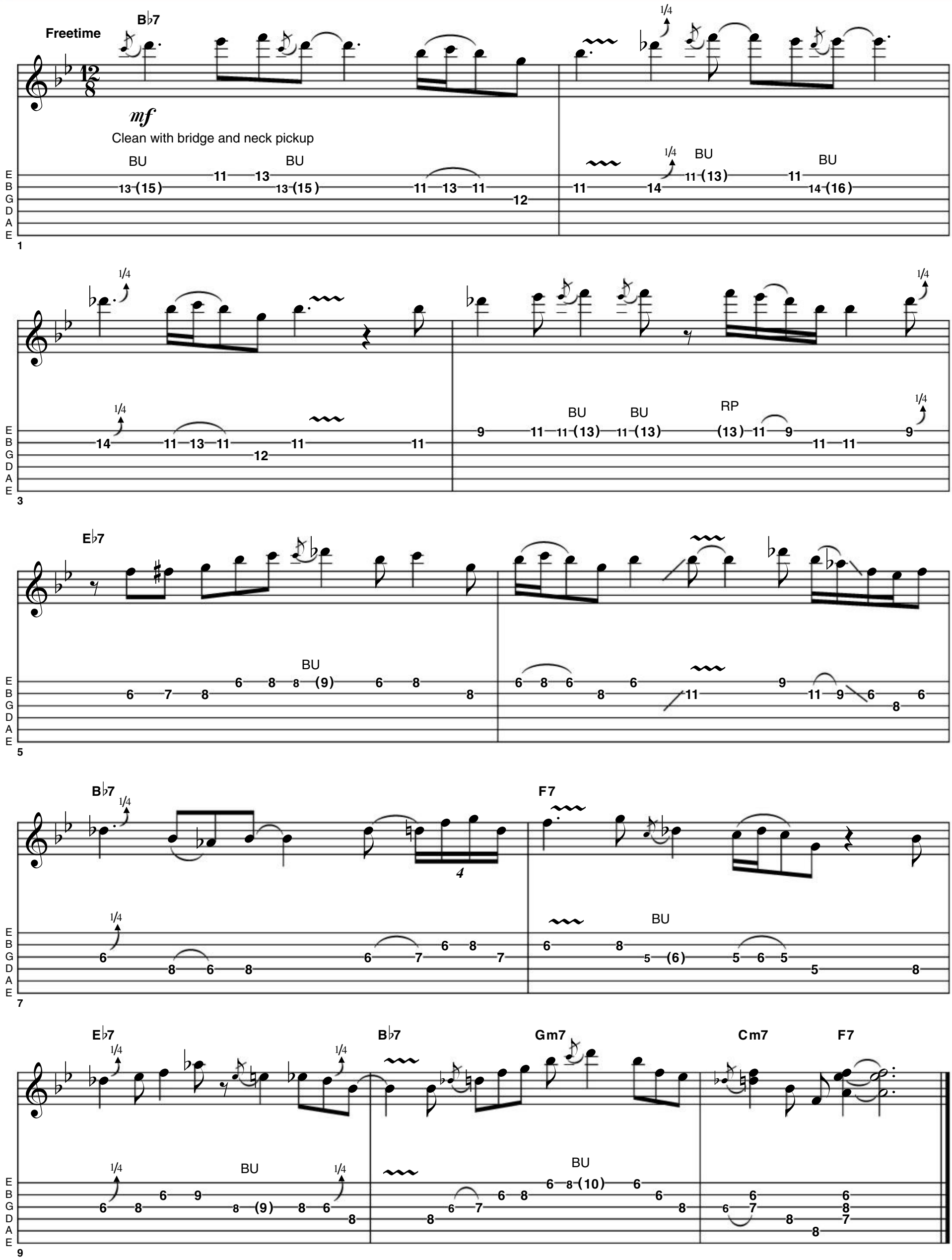
VERSE 4 [Bars 48-end] The contour and pace of Kirk's solo has been gradually building, and this fourth chorus is its crescendo. Many of the licks are played in a higher register and use some faster trills and rhythmic subdivisions. The double-stop bend in bar 52 is pure Albert King. For this second string bend of a mighty two tones (four frets' worth), grab the third string on the way up. Playing the two strings together will create an excitingly dissonant bend.







KIRK DEMONSTRATES HOW HE USES THE SWING FEEL

Here's how Kirk uses the swing feel in his phrases. Many of the licks are used in his solo. The swing feel works particularly well when playing over a 12/8 shuffle.

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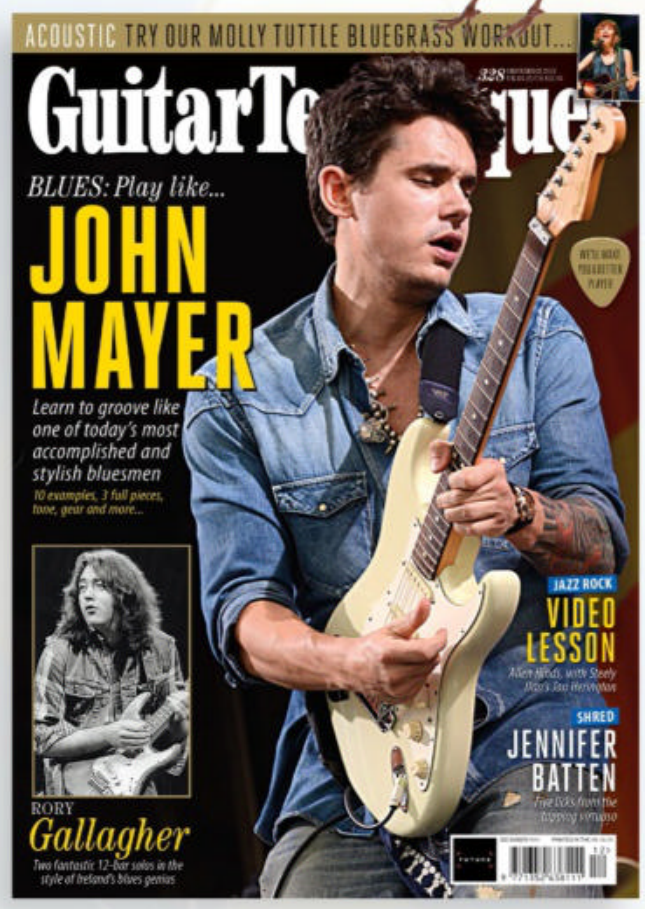

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THE CROSSROADS
Wes Montgomery

In this month's Crossroads, **John Wheatcroft** explores the powerful potential of adding octaves to your lines, with more than a little help from the master, Wes Montgomery.

ABILITY RATING Moderate/Advanced ★★★★☆

Info https://bit.ly/GTMAG329
Key F **Tempo** 200bpm Swing

Will improve your…
✔ Use of octaves
✔ Motif based melodic development
✔ Muting and articulation

We all have Wes Montgomery to thank for popularising one of the most beautiful and iconic sounds in jazz and more besides. Arranging intelligent and hip melodic lines doubled in octaves, perhaps brushed with the thumb, creates such a romantic and expressive sound that you'll undoubtedly want to add this to your repertoire of improvisational and compositional ideas. You'll be joining a huge club that includes such illustrious members as Django Reinhardt, Wes, Kenny Burrell, George Benson, Jimi Hendrix, SRV and many more. For what is essentially such a simple device, the sonic rewards are huge, giving you access to an almost three-dimensional bold and secure sonic idea that gives your sound projection, drive and sophistication.

Simply put, Wes Montgomery was a monumentally significant jazz musician and one of the most unique and talented guitar players the world has ever seen. Pat Metheny considers Wes's Smokin' At The Half Note to be the best jazz guitar album of all time and he's far from alone in considering the impact this colossal player had on the guitar community, and the jazz world in general.

Montgomery's playing literally had it all, with a beautiful tone, impeccable phrasing, harmonic intelligence, rhythmic sophistication and detailed and accurate articulation. It's widely known that Wes abandoned playing with a plectrum early on. He decided to embrace electric guitar fully right from the outset, and initial issues with extraneous noise prompted him to practise much of the time with an amplifier, even at home. His passion for playing long into the night, along with this extra volume coupled with the more piercing projection of a pick was, in Wes's words 'rapidly brought to my attention by my neighbours', prompting him to explore the sonic potential of the softer sound of his thumb. Realising that he'd hit upon a unique tone, Wes never looked back and jazz guitar has not been the same since.

"Wes Montgomery was a monumental jazz musician, one of the most talented guitar players ever"

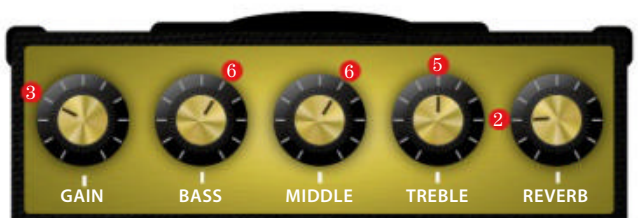
Wes would often begin a solo with single-note lines before making the transition to octaves, frequently stretching out each of these approaches over a number of choruses. To thicken the sound even further and to bring his solo to a peak he would then often switch to block chords, a topic we will return to in due course.

There is a selection of five short examples and exercises all based predominantly around using octaves to create single-note lines in both a jazzy or sophisticated blues context. One principle technical challenge is in eliminating unwanted open strings, so explore muting with the underside of the first and fourth fingers and any available fingertip, projecting slightly beyond the strings you are fretting by adopting the fingerprint to press the string onto the fret, rather than the fingertip. A second challenge is visualising the location of each note, given that you are now holding down two different fretboard locations, albeit at the same pitch. I find it helps to focus my attention on just one of the notes, usually the lowest in pitch and effectively lock the higher note (third of fourth finger) into position physically in relation to this lower pitch-selecting scout (first finger).

We round things off with a pair of cohesive solos, firstly around a simple up-tempo blues in F and lastly around a more harmonically involved bebop inspired 12-bar chorus. As always, treat these examples as the start of your journey, the springboard from which to inspire new ideas of your own.

CONSIDER YOUR OPTIONS

Given that Montgomery's sound set the template for octaves in jazz guitar, many players choose his preferred method of articulation as a default position, brushing across the strings with the thumb to produce an exotic and breathy tone that is both warm and strident. Both Django Reinhardt and Jimi Hendrix liked to strum octaves with the plectrum, although you need to be extra careful muting extraneous strings here. John Scofield adopts a hybrid pick-and-finger approach with great success so naturally you could choose to dispense with the plectrum all together and pluck both notes with a combination of thumb and finger. Remember that there's no reason why you need to pledge allegiance exclusively to any one approach, so feel free to mix up your articulation options depending upon the musical scenario, the tone that you're after and the intricacies of the specific part you're aiming to deliver.



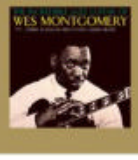
Get the Tone

The classic Wes tone comes as much from his use of the thumb a sfrom his choice of an archtop Gibson guitar with flatwound strings and a warm valve amp. Go easy on the reverb and brush through the strings close to or over the neck pickup. Check out videos on YouTube to observe his unorthodox but effortless posture and use a plectrum if you like, as there is so much to learn from Wes from purely a note selection and conceptual perspective.

"Pat Metheny considers Wes's Smokin' At The Half Note to be the best jazz guitar album of all time. He's far from alone."

Wes Montgomery here thumbing his gorgeous Gibson L5-CES archtop

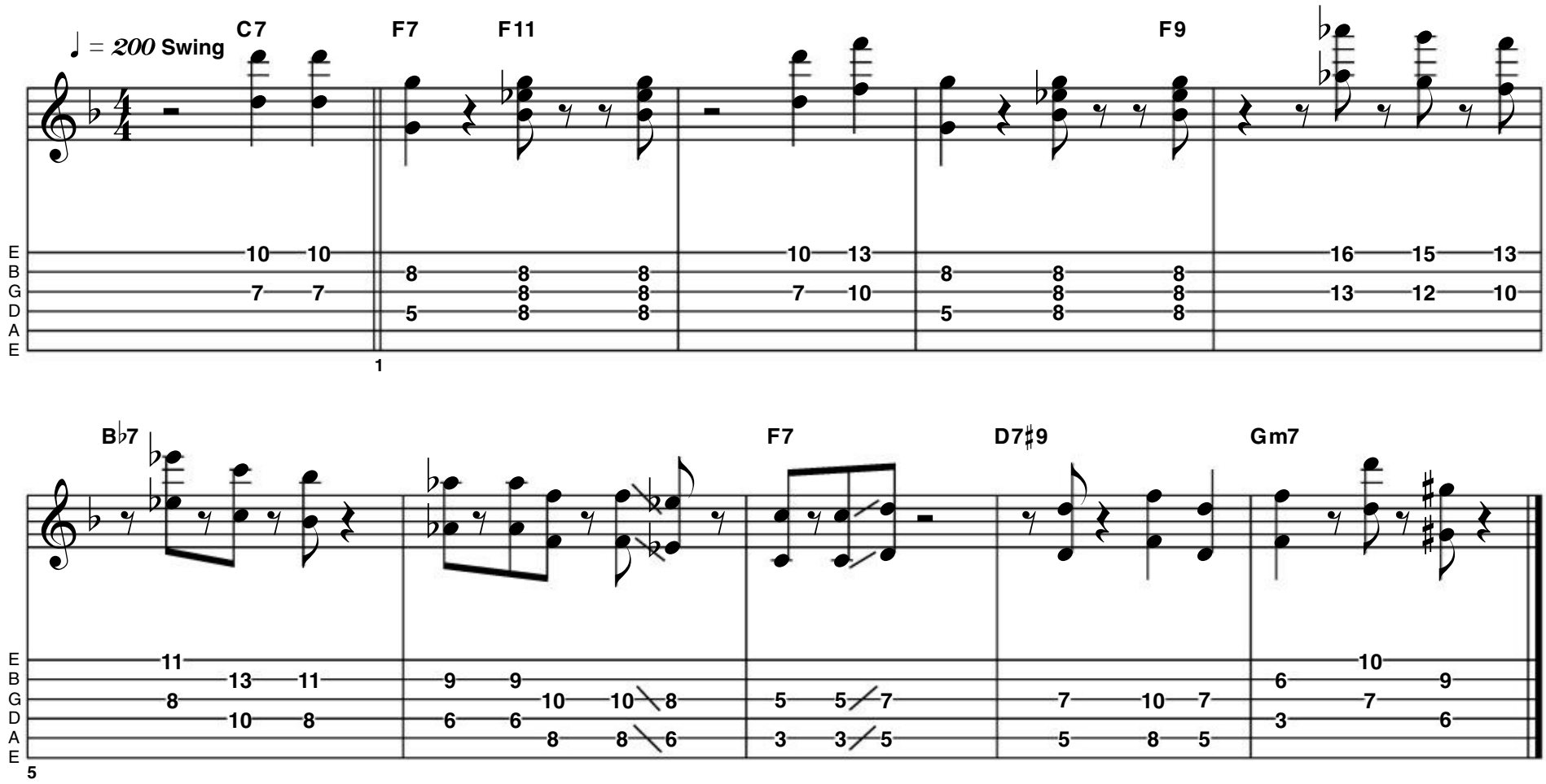
DAVID REDFERN / GETTY IMAGES



TRACK RECORD Jazz critics generally prefer the early Riverside recordings, but everything Wes recorded was beautifully played with his huge and warm tone. Three to get you started are: The Incredible Jazz Guitar Of (Riverside 1960), Full House (Riverside 1962), and Smokin' At The Half Note (Verve 1965). There is some amazing concert footage of Wes in Europe and his playing is absolutely on fire, so get hunting.

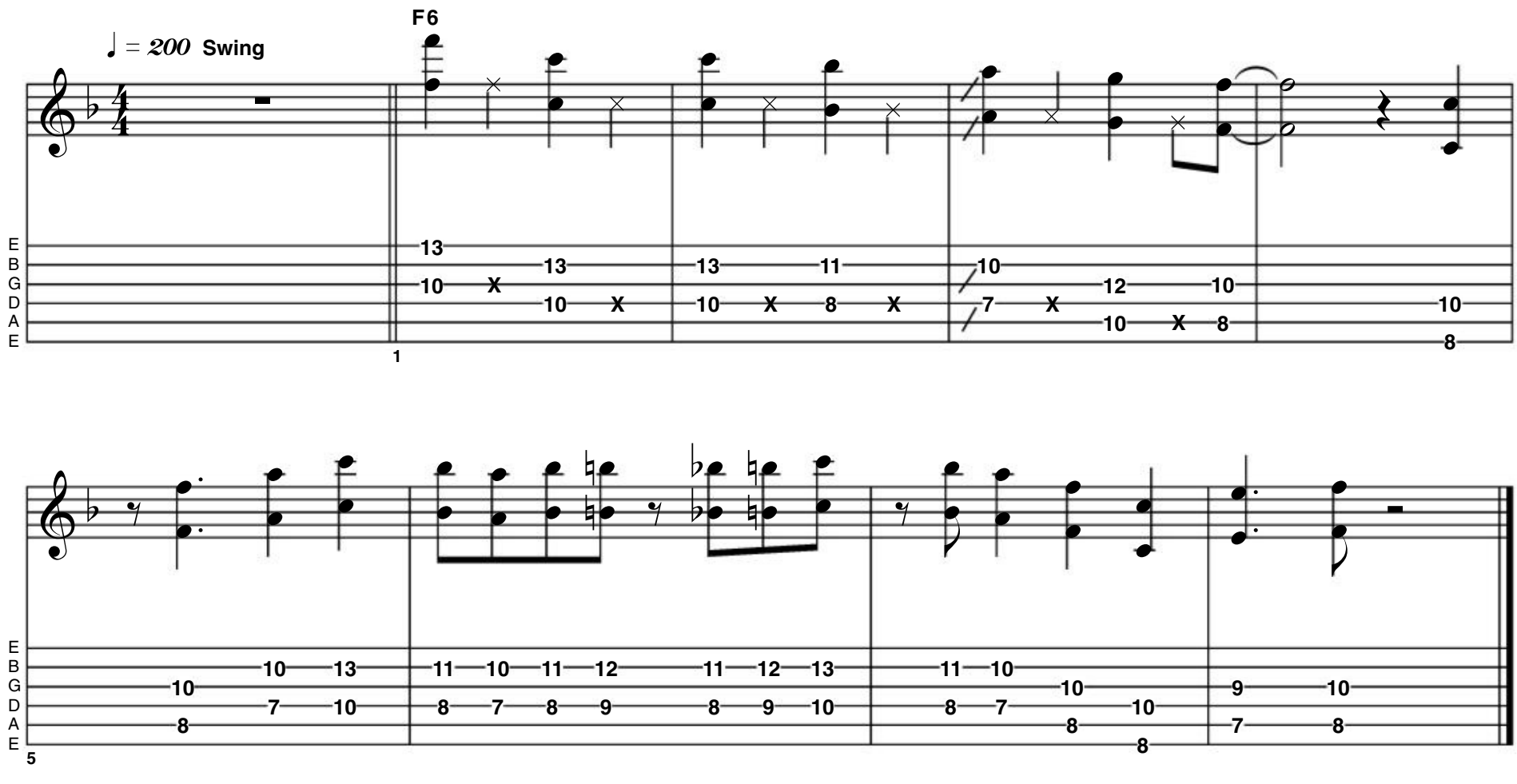
EXAMPLE 1 **WES MONTGOMERY BLUESY MOTIFS**

We begin with a selection of Wes-inspired blues motifs around the opening bars of an up-tempo blues in F. You'll notice that Wes hops across the strings to articulate octaves across different string groupings and he often punctuates his lines with chord fragments and other assorted double and triple-stops.

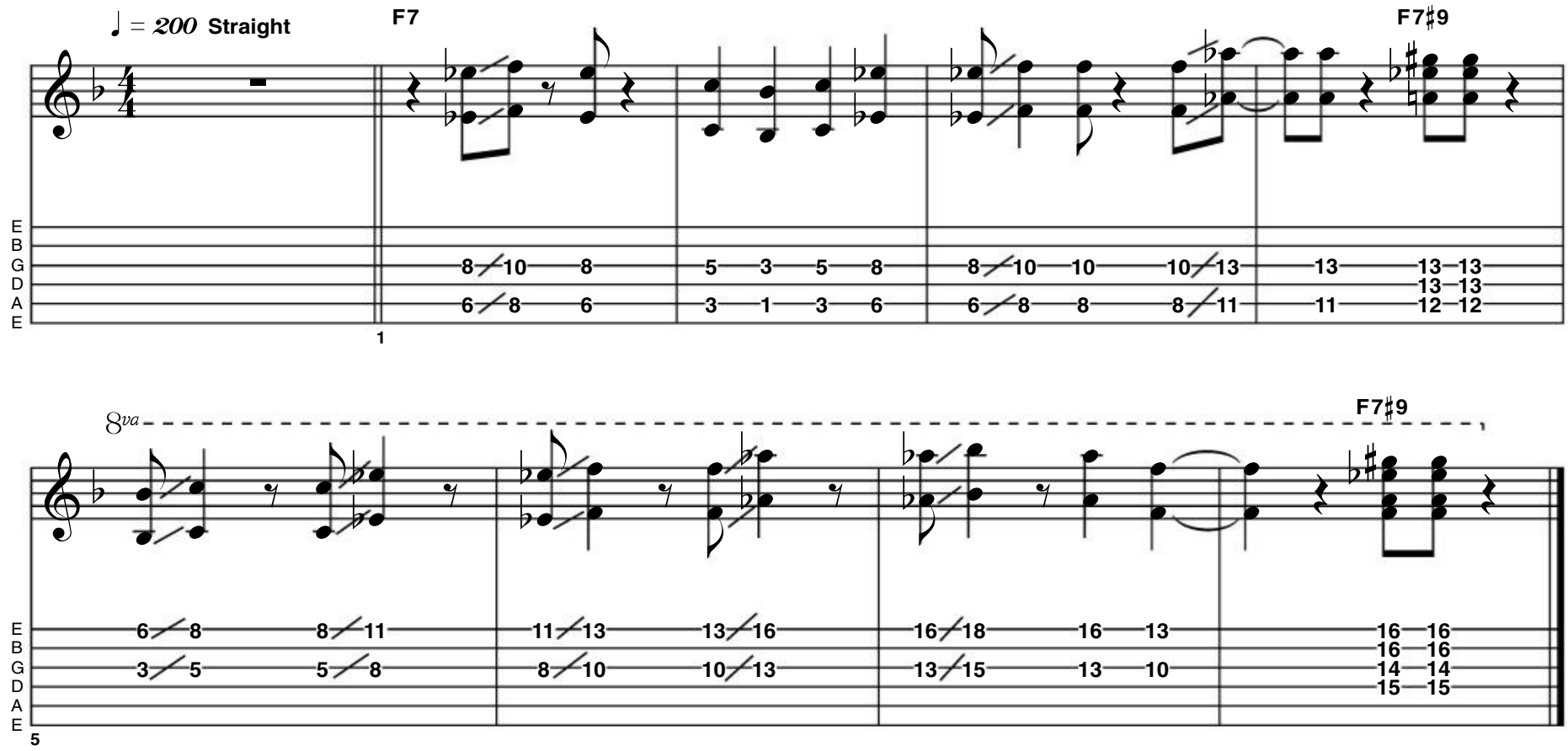


EXAMPLE 2 **DJANGO 'BIG-BAND' ENDING**

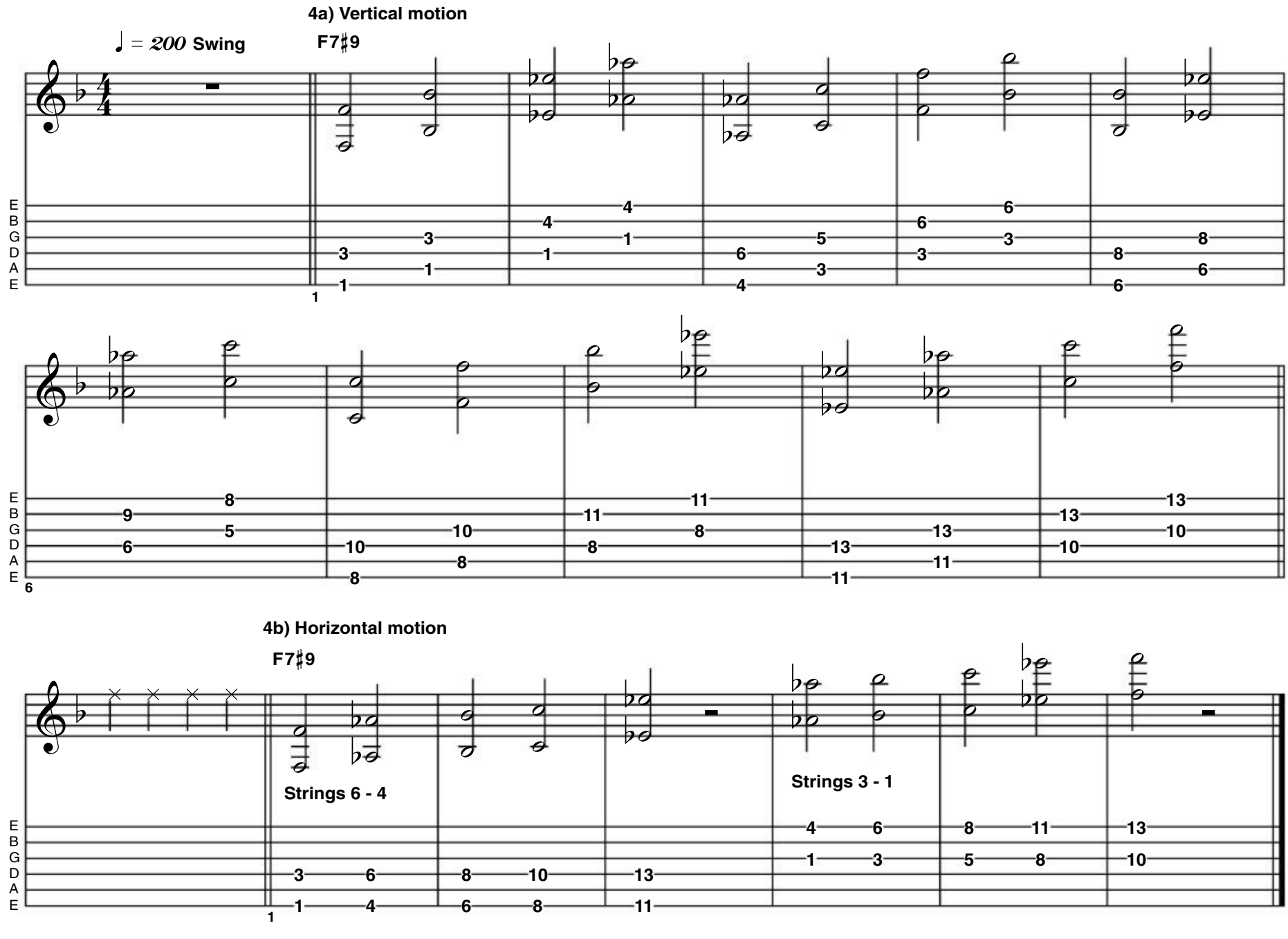
While our first phrase was articulated with a brushing motion from the thumb, Django takes a more conventional plectrum based approach. Here once again, we're looking at bold melodic statements, made even stronger by reinforcing our lines with the same note in two different octaves. It's a good idea to sing these lines as you play them, hum along or just keep the melody going in your head to connect your fingers with your imagination and melodic intention.



EXAMPLE 3 **HENDRIX SLIDING HORIZONTAL OCTAVES**

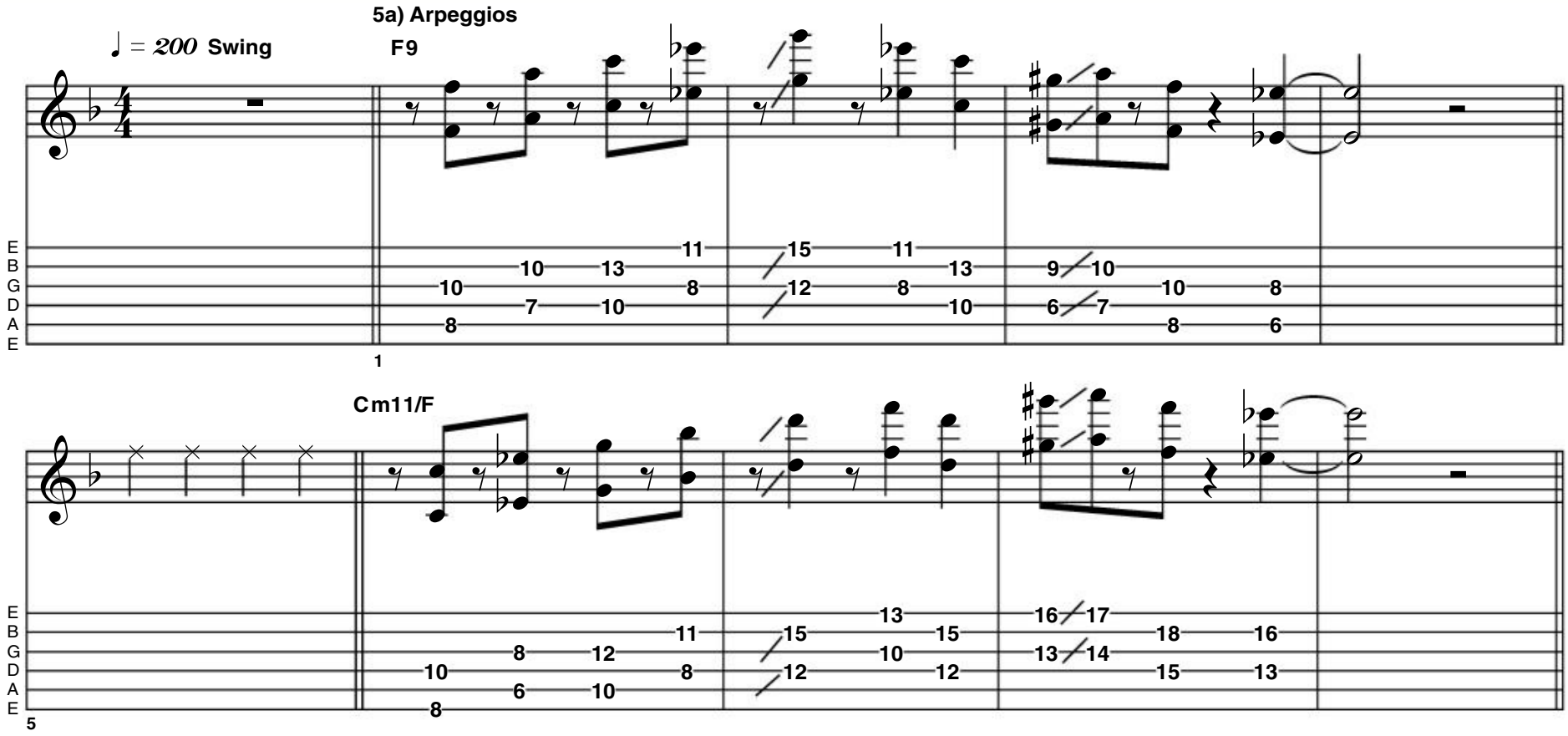
Hendrix was a great exponent of the power of octaves, although generally he favoured movement along the length of the fretboard, rather than leap across the strings in the same position. This is partially due to keeping extraneous open strings at bay, particularly when introducing distortion or loud volume.

EXAMPLE 4 **PENTATONIC MOVES**

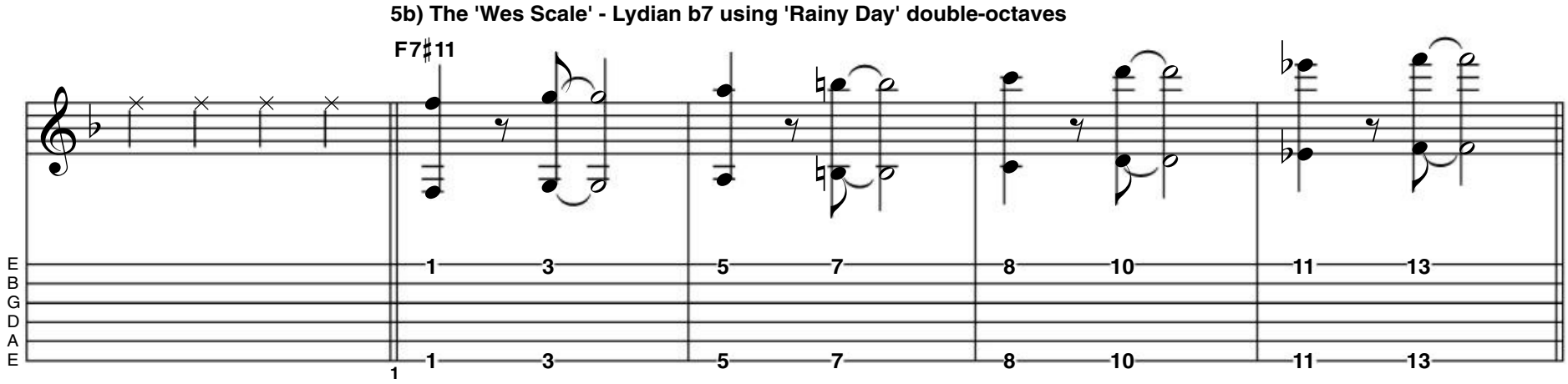
In the following two examples we look at some more exercise-like scales and melodic devices, starting with F Minor Pentatonic (F-A♭-B♭-C-E♭), here superimposed against a funky sounding F7#9 (F-A-C-E♭-G#). Firstly, we're choosing appropriate notes by moving vertically across the fretboard, selecting one note per string from each of the five CAGED Pentatonic shapes. In 4b) we move horizontally, firstly selecting sixth and fourth strings, then third and first, moving along the length of the fretboard but once again staying exclusively within our F Minor Pentatonic framework.



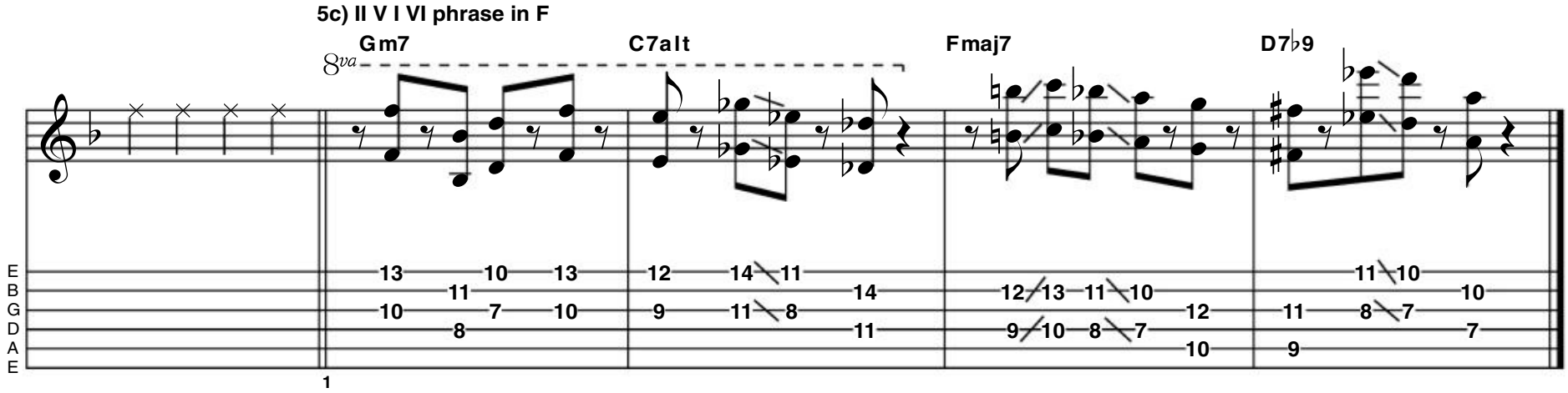
EXAMPLE 5 **ARPEGGIOS, SCALES AND BEBOP PHRASE**

Next we turn our attention to relevant arpeggios and scales and we end with a bebop-inspired line that combines some arpeggio action with associated voice leading and chromatic connection. Our chosen arpeggios are the harmonically appropriate F9 (F-A-C-E♭-G) and the Wes-inspired superimposition, Cm11/F (C-E♭-G-B♭-D-F). We continue with what Emily Remler called the 'Wes' sound, C Melodic Minor, although here superimposed against F7 to give us F Lydian .

5a) Arpeggios

5b) The 'Wes Scale' - Lydian b7 using 'Rainy Day' double-octaves

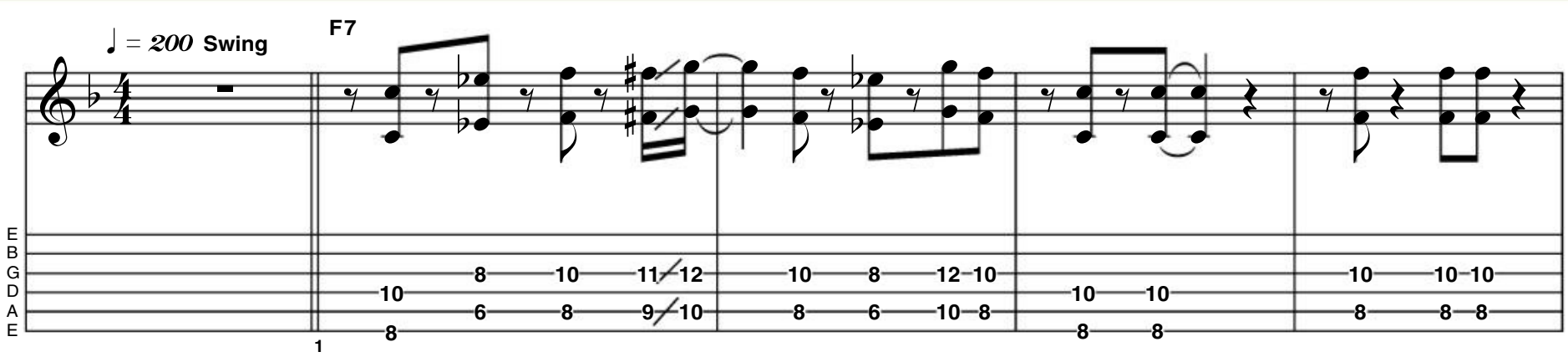


5c) II V I VI phrase in F

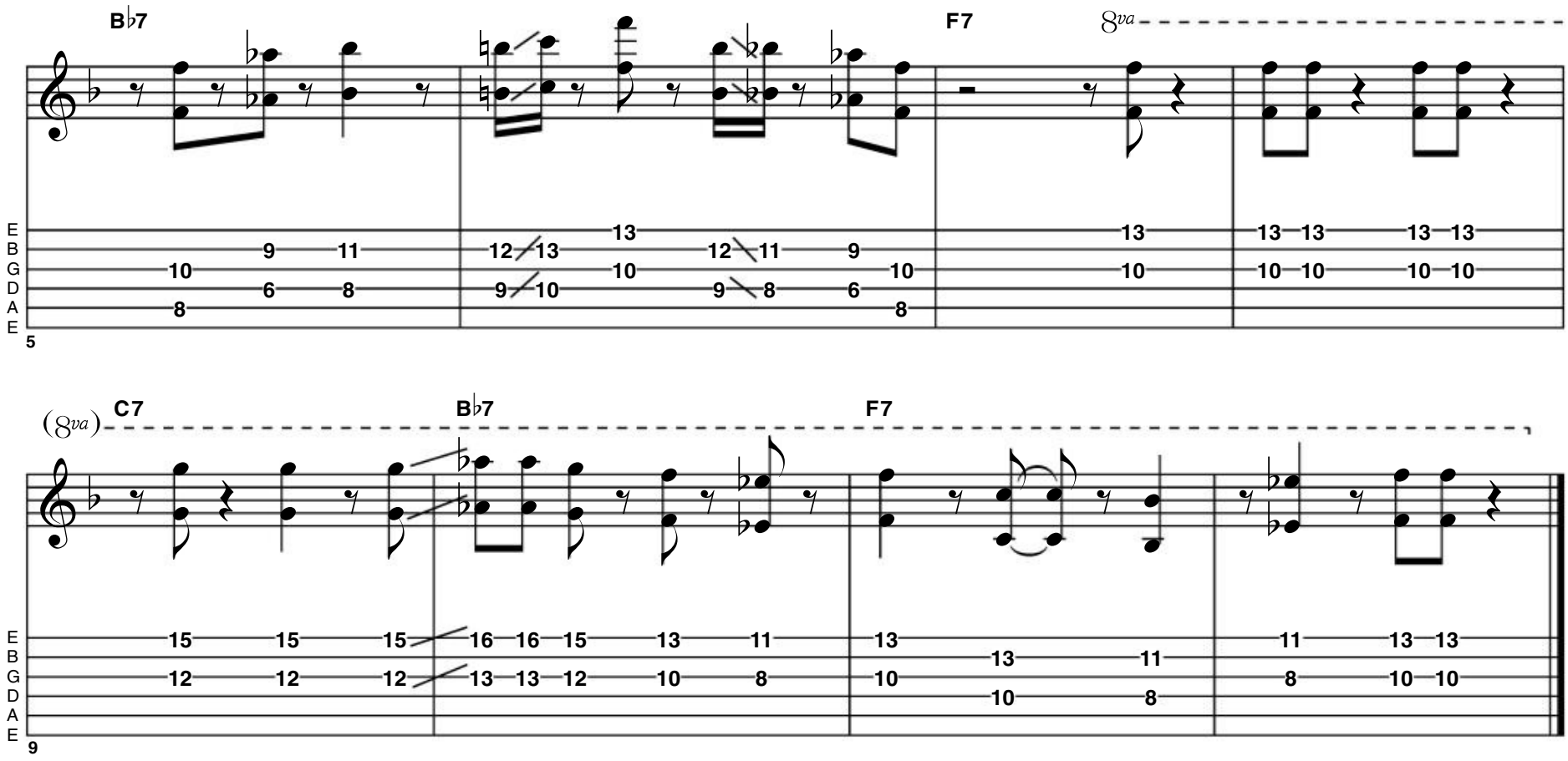


EXAMPLE 6 **BLUESY OCTAVE SOLO**

Here's an octave-derived solo against a funky up-tempo blues in F. From a notes perspective we're again mainly keeping to the idiomatically appropriate F Minor Pentatonic (R-♭3-4-5-♭7), as this scale has some great options and possibilities against all of the chords. Again, there's a strong sense of motific development; pay attention to the use of space, repetition and syncopation to help create and sustain interest throughout this longer example.

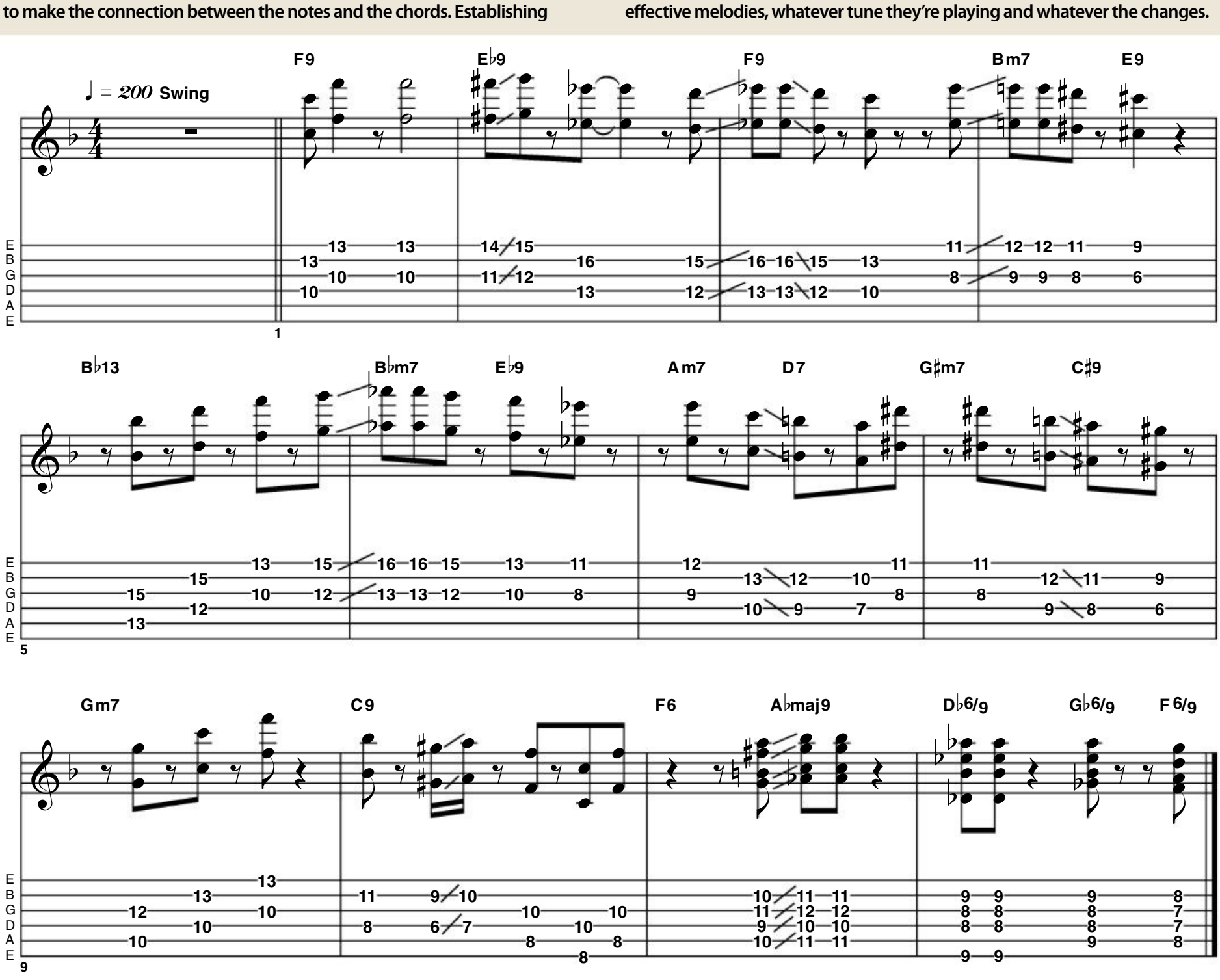


EXAMPLE 6 **BLUESY OCTAVE SOLO** ...CONTINUED



EXAMPLE 7 **JAZZY OCTAVE SOLO**

Here the harmony is explicitly jazzier and we're aiming to outline the changes with chord tones, voice-leading and arpeggio-based articulation. So be sure to make the connection between the notes and the chords. Establishing how they are entwined is a major step in understanding why players such as Wes choose their notes, and how they appear able to generate wonderfully effective melodies, whatever tune they're playing and whatever the changes.



NIEL GOW
Lament For The Death Of His Second Wife

ON VIDEO

Celtic music is known for its timeless beauty and soul-stirring melodies. Here's **Declan Zapala's** moody take on an 18th century lament, full of lush harmonics and chords to develop your playing.

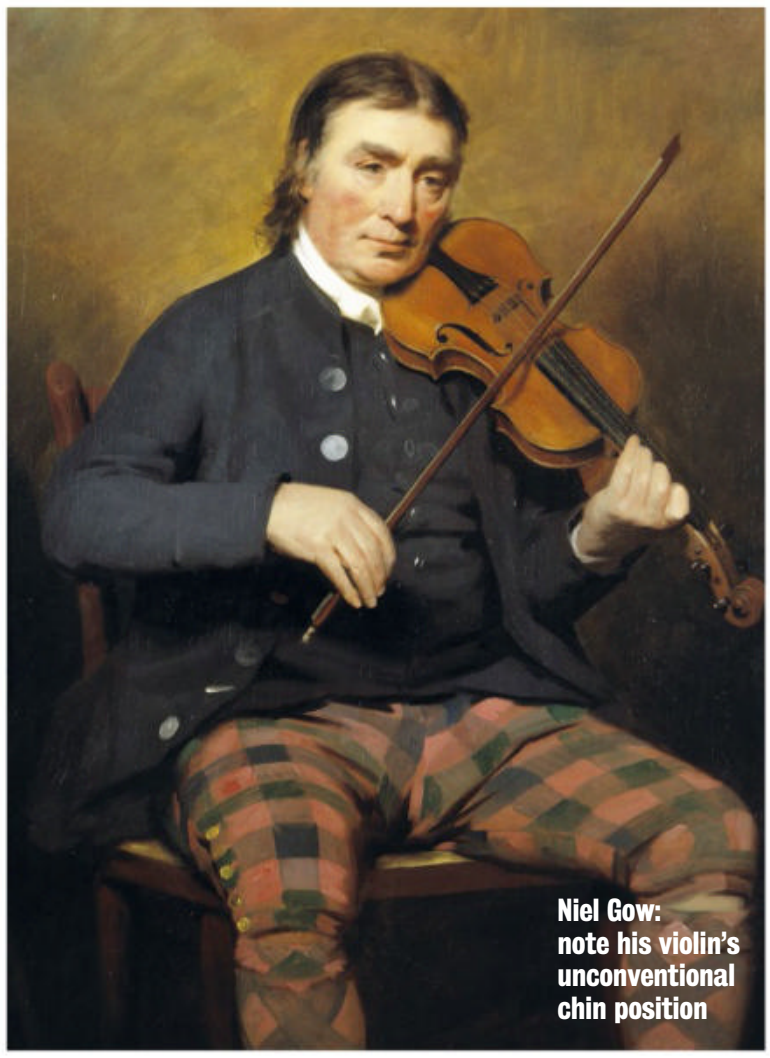
ABILITY RATING Moderate ★★★☆☆

Info https://bit.ly/GTMAG329
Key D **Tempo** 110bpm

Will improve your... ✔ Sustained melodies ✔ Knowledge of Celtic folk music ✔ Pick harmonics

Head 40 miles north from Perth, up into the heart of the Scottish Highlands, and there you will find Blair Castle: a vast 750 year old stately home nestled among the plush green Scottish hills. Inside you will find an 18th century portrait of a Scotsman holding a violin in a peculiar fashion. This just so happens to be the fiddler and composer Niel Gow, the man considered by many the most influential exponent of Scottish folk music to have ever lived.

Gow was born into humble beginnings in Strathbraan, a remote area along the river Tay from Inver, the district his family later moved to when he was an infant. Expected to follow in the family tradition of weavers it was discovered as a child that Gow had a prodigious talent for music. Largely self-taught on the violin until he received formal lessons aged 13 (partly resulting in the unconventional chin position he adopted), as a young man Gow was taken in by the Dukes of Atholl at Blair Castle and spent more than half of his life employed by the Murray family composing music and performing at their various dances and assemblies. In this time he became as much a member of the family as any Duke or Lady, with their commissioned portrait of him that still hangs proudly in Blair castle a testament to this. Gow was often brought down to London by the Atholls in the winter months to entertain the Dukes and their friends during the sitting of parliament but, despite gaining fame outside of Scotland for his music, personality, and his unusually loud up-bow technique, Gow remained true to his Scottish roots and resided there his entire life.



Niel Gow: note his violin's unconventional chin position

Little is documented of Gow's personal life other than that he was married twice. His first wife Margaret Wiseman died in 1766 not before she gave birth to his five sons and two daughters. His four sons who survived infancy all became involved in music, with his son Nathaniel Gow gaining most notoriety as a composer and publisher, composing over 200 works in his lifetime.

"Gow was taken in by the Dukes of Atholl at Blair Castle, and spent more than half his life employed by the Murray family"

As a widower Niel married his second wife Margaret Urquhart in 1768. After nearly 40 years happily married she died in 1805 which prompted him to compose this haunting lament. This would be one of his final but most famous pieces written in his life, before his passing in 1807, aged 80.

NEXT MONTH *Declan arranges Pepita, by the Spanish composer* ***FranciscoTarrega***

TECHNIQUE FOCUS
Slow and pathetic

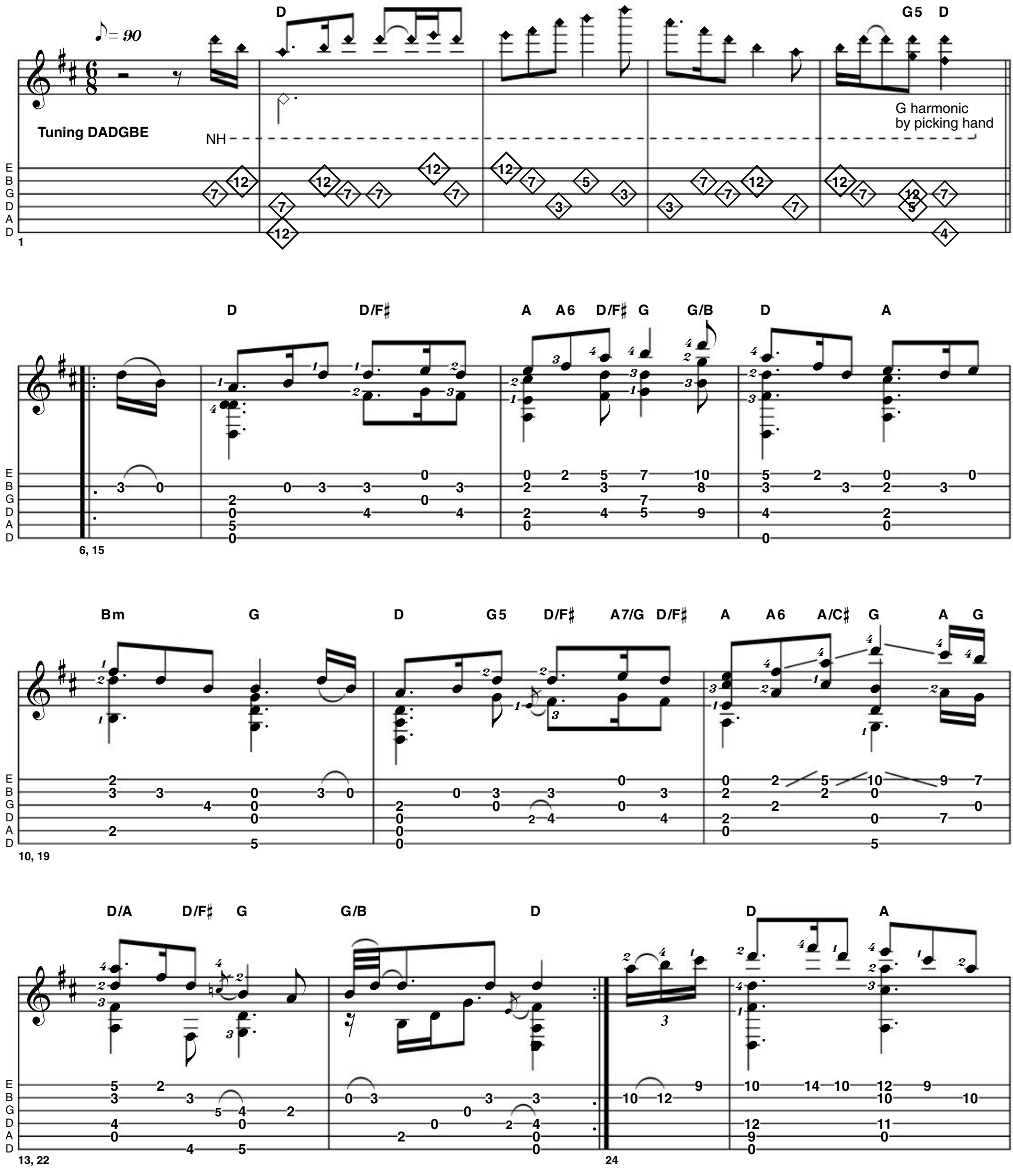
These two words are what we find inscribed above the original score which conveys the sense of loss and despair felt by the composer when he wrote this melody. We can express the pathos and heartache contained within this piece if we employ dynamics and rubato. Experimenting moving through different plucking intensities as well as taking our time moving from one phrase to another, all the while keeping any grace notes sharp and snappy, will create a sense of expression and flair that would be similar in style to how Niel Gow would have played this himself.

TRACK RECORD An orchestrated ensemble version of this piece can be found on the Voices Of Music YouTube channel featuring a performance by the American violinist Laura Risk. Classical guitarist David Russell included a G Major arrangement in his book of Celtic arrangements, Music Of The Sea, while classical guitarist Gary Ryan included David Russell's version on his latest album Patterns In Time.

PLAYING TIPS

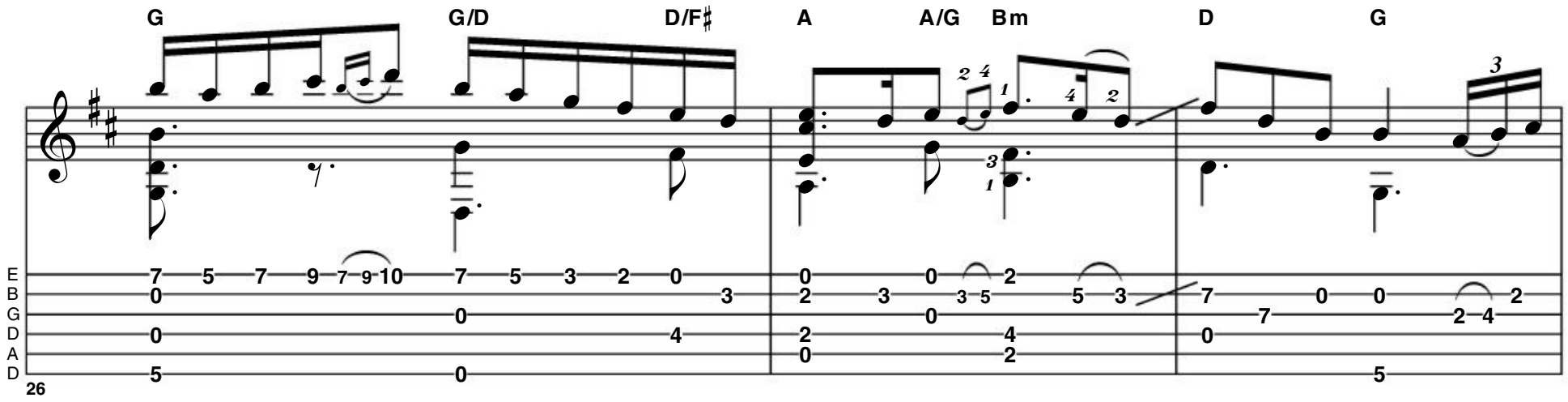
Depending on how you approach it, the harmonics of the introduction can either prove simple or unnecessarily busy for the fretting hand. To reduce the amount of time the hand needs to travel up and down the fretboard between notes simply use the fourth finger to touch the 12th fret harmonic and use the first finger for the 3rd, 4th, 5th, and 7th-fret harmonics. Picking close to the bridge will create a strong harmonic tone.

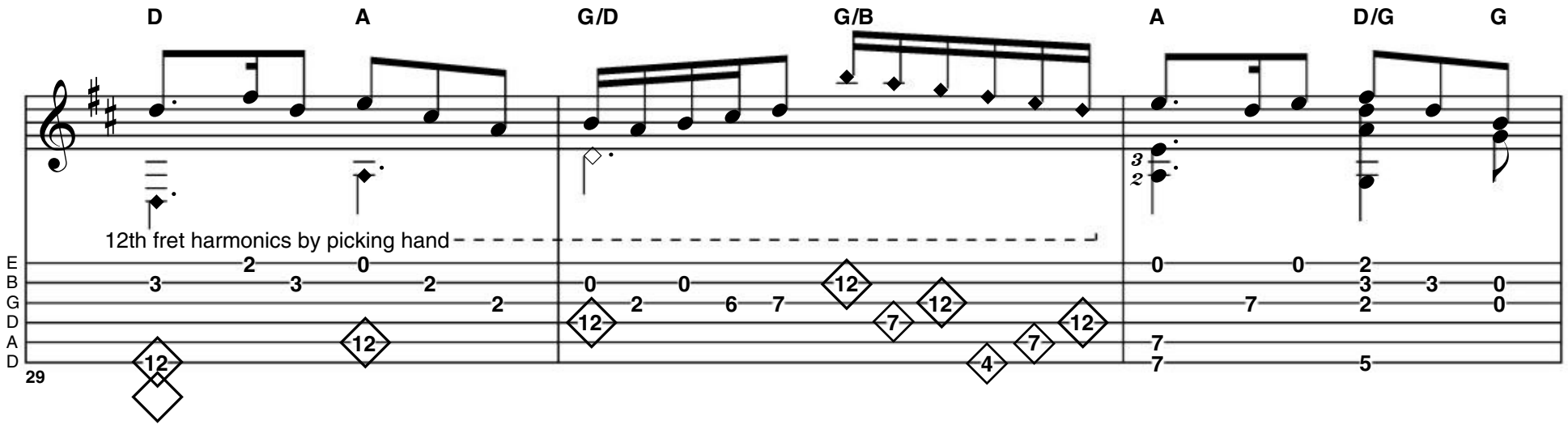
In the triplets of bar 24 hinge the first finger against the C# in order to flow into the chord at the start of bar 25 where the first finger is on the 9th fret, fifth string. Don't hold the tip of the first finger on the high C# but rest the back of the finger against the string as though holding a barre (the rest of the finger hovers above the strings). The fingertip then drops onto the fifth string note in the next bar.

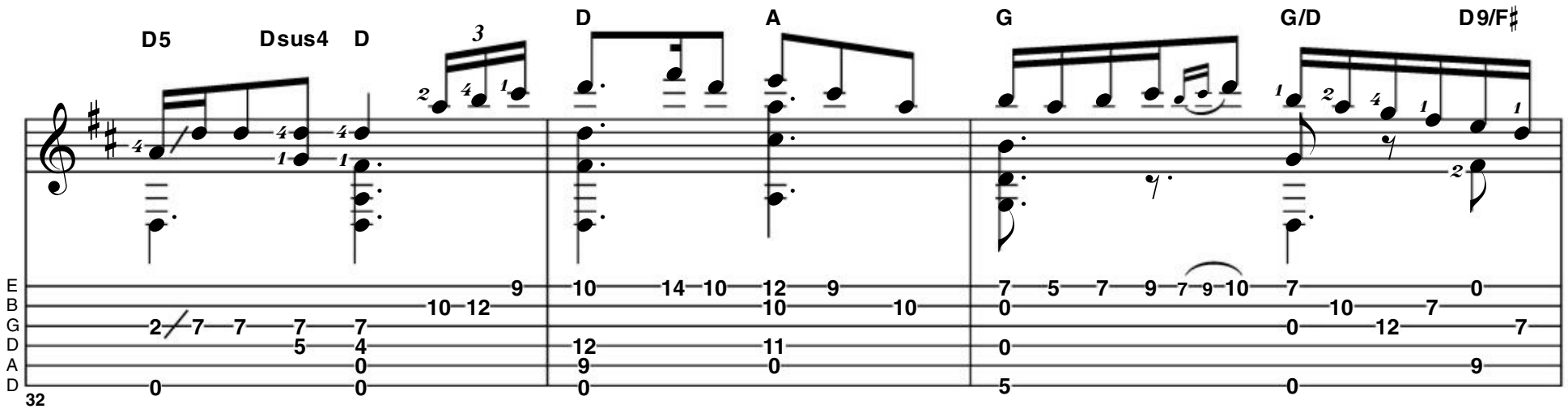


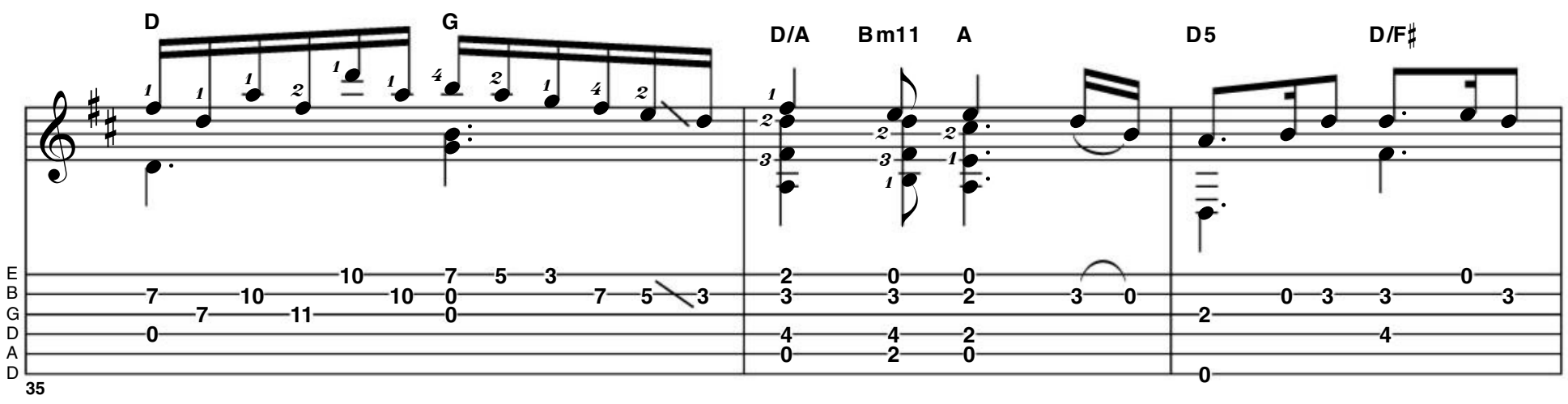
PLAYING TIPS

During bars 25-28 we see a return of the main melody but stripped back to a single bass note accompaniment. Use this reflective moment to focus on your legato tone - this was written for violin where all notes can be connected smoothly through a single stroke of the bow, so think about how we are trying to emulate the instrument when approaching this section. Check out violin performances to give you an idea of what we are looking for in this regard. In bars 29-30 the harmonics can be plucked as 'harp harmonics' whereby any 12th-fret harmonic gets played as a pick harmonic using just the picking hand, and all 4th and 7th-fret harmonics are picked as standard harmonics. Start bar 35 with a half-barre on the 7th fret for the first two notes, then shift it to the 10th fret and hold it for the next four notes. This minimises fretting-hand movement, allowing you to focus on the cross-string picking of the melody. This is also the piece's climax so save your strongest dynamics for this passage.

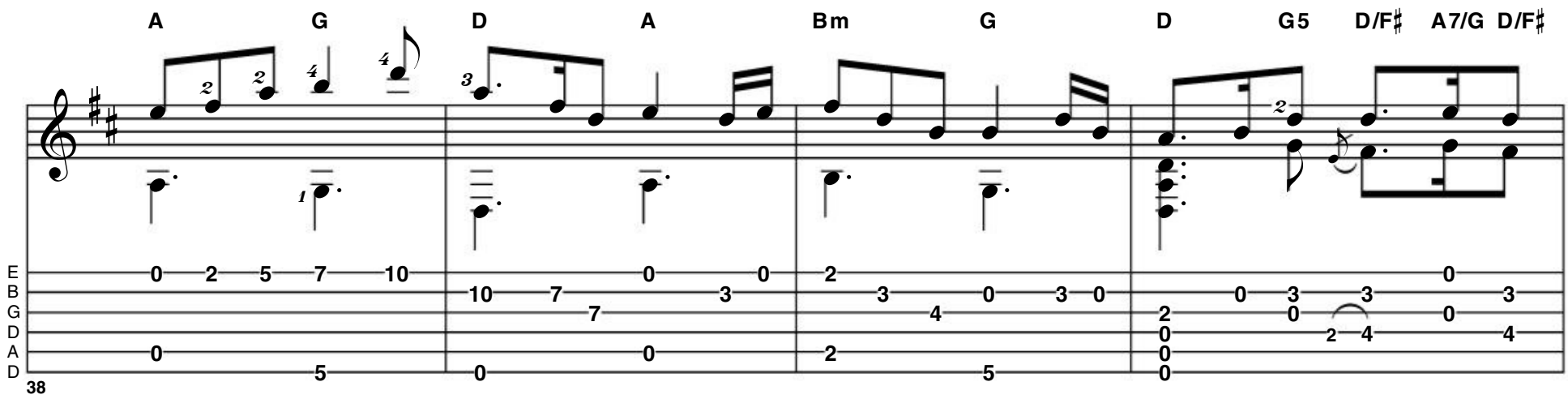


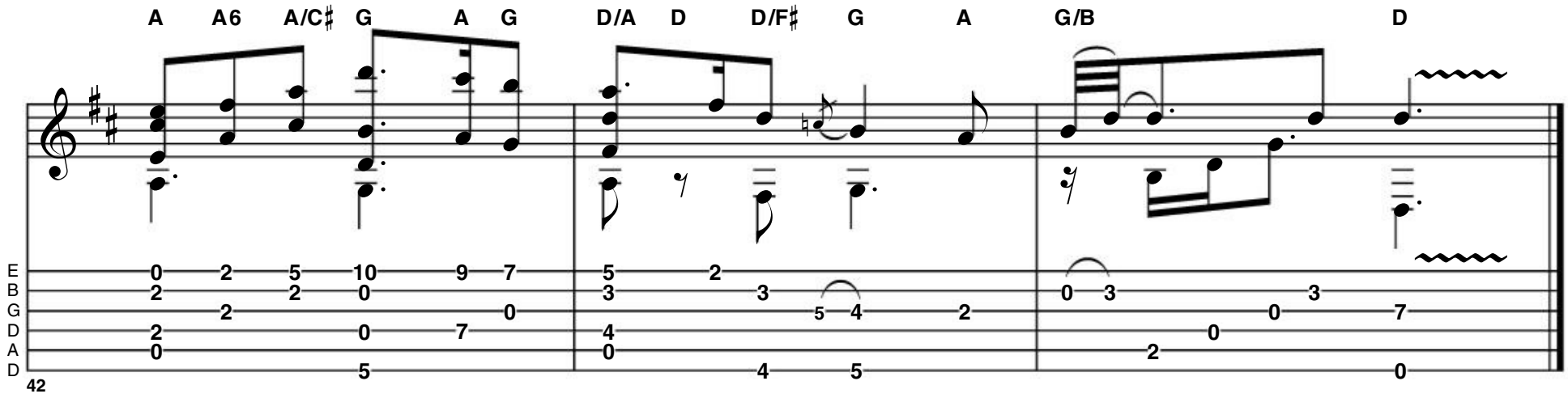






PLAYING TIPS





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JASON INTRODUCES...

One of the many areas GT loves to focus on is topics that aren't often explored. Take the Gary Moore cover feature on page 14; Gary was rightly admired for his blues and blues-rock songs but what of his hard rock phase? His Celtic leanings? Or his forays into jazz-rock fusion? Not that much these days so we've jumped fully into these areas so you can appreciate how diverse the late guitar icon was.Talking of Celtic music, I'd highly encourage you to check out Stuart Ryan's drop D acoustic piece on page 72; this Richard Thompson inspired fingerpicker is gorgeous.

Taking ideas from other instruments and applying them to the guitar is another under-considered area: this issue sees the final article with Ulf Wakenius, who appreciates the piano chops of Oscar Peterson.This one is cracking; upper chord tones for Minor 7th chords allow for sophisticated soloing. If you're a fan of early Larry Carlton, the topics on show here are a similar route to getting into the 'super arpeggio' mindset so beloved by the 335 studio legend and countless others.

While neo-soul is super hot on social media (rhythmic clean guitar playing with tasty chords and articulations), it's perhaps not so common elsewhere so our series continues with the most revered of those playing it now; Isaiah Sharkey. If you've not checked out Isaiah, this style, or are perhaps a little underdeveloped with clean guitar tone playing, now is the time to start woodshedding. Page 62 is where you want to be!

The final article I want to highlight for its uniqueness is Shred, featuring Marty Friedman. While metal fans know Marty from his 90s Megadeth phase or the bountiful array of solo instrumental albums since then, many blues and rock players don't. If that sounds like you, check out the short article on page 64. The examples can be played at any speed so shouldn't prove too tricky to learn, while the nuggets of Pentatonic, arpeggio and articulation uniqueness are guaranteed to inject fresh ideas into your playing. Until the next issue, keep happy, keep listening and keep playing!

IN LESSONS GT #329

BLUES 52

Phil Short explores the rhythm and lead stylings of a fine but often overlooked blues guitarist, the late Deborah Coleman.

CELTIC 72

Stuart Ryan gives you your marching orders as he examines a Richard Thompson style fingerpicking piece in 2/4 time.

30-MINUTE LICKBAG

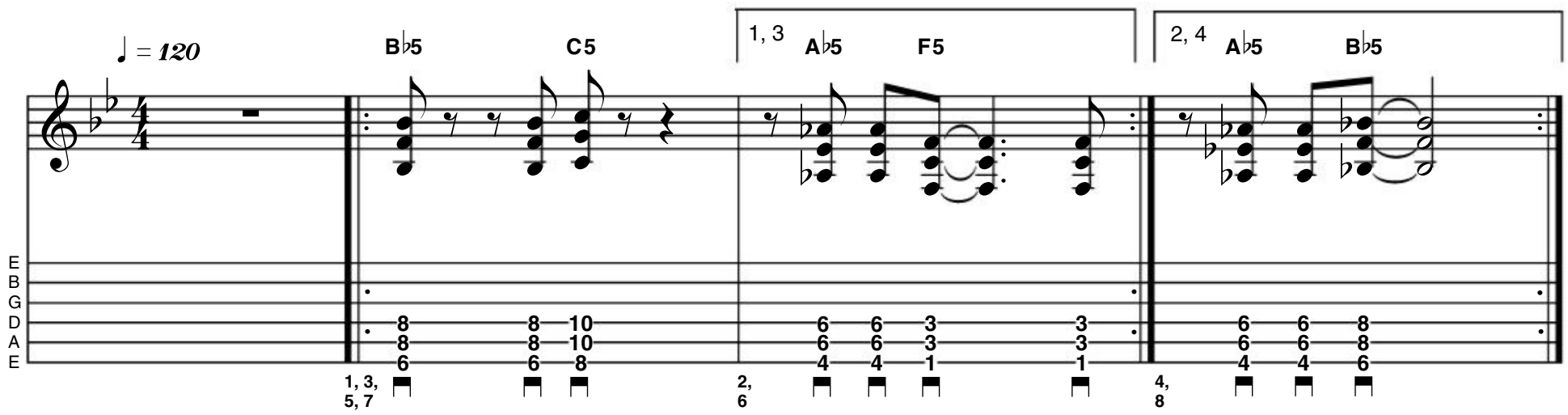
Brought to you by... bimm bristol

Jamie Hunt of BIMM Bristol brings you a varied selection of fresh licks to learn within 30 minutes at easy, intermediate and advanced levels.

EASY LICKS EXAMPLE 1 **DAVE DAVIES**

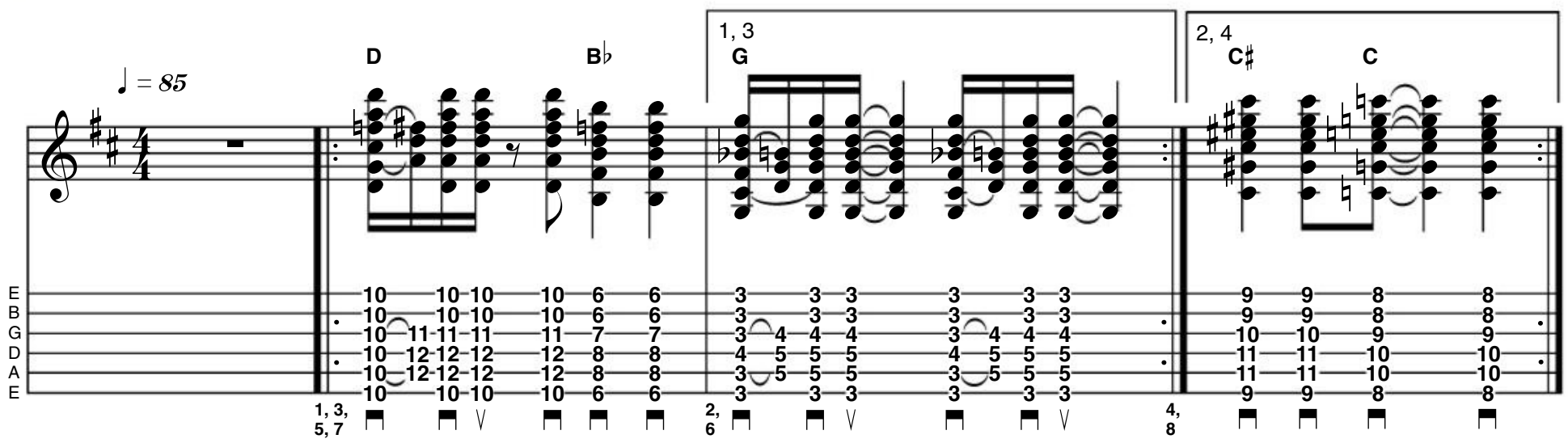
This riff features powerchords moving along the bottom three strings and a brittle overdriven tone. To get the sound, use your bridge pickup, dial in a light amount of gain on the amp, boost the mid EQ dial, add a splash of reverb and dig in with your pick. If you have a distortion pedal, use it to add a touch more gain. This will emulate a 60s amp being pushed to its limits. Davies in fact slashed the cone in his amp's speaker to get the sounds on the band's early songs. They called that amp the 'fart box'.

Ex 1 Dave Davis style



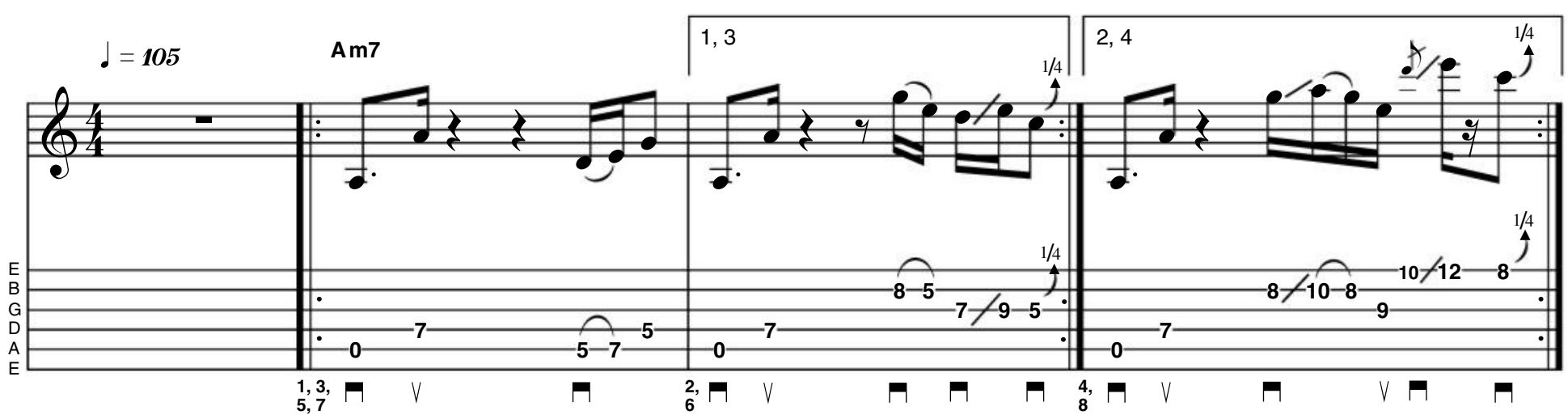
EASY LICKS EXAMPLE 2 **LENNY KRAVITZ**

Lenny gets a lot of milege from Major chords. This riff is built around a Major barre chord shape and as a result, provides chords outside of D major (the home key) such as B♭, C and C♯. Apply. Apply equal pressure across each string when barring with your first finger. This will help each note to sound cleanly, by providing a false 'nut', off which to bounce the other notes. To get the tone, use your bridge pickup and set your amp to a crunchy tone.



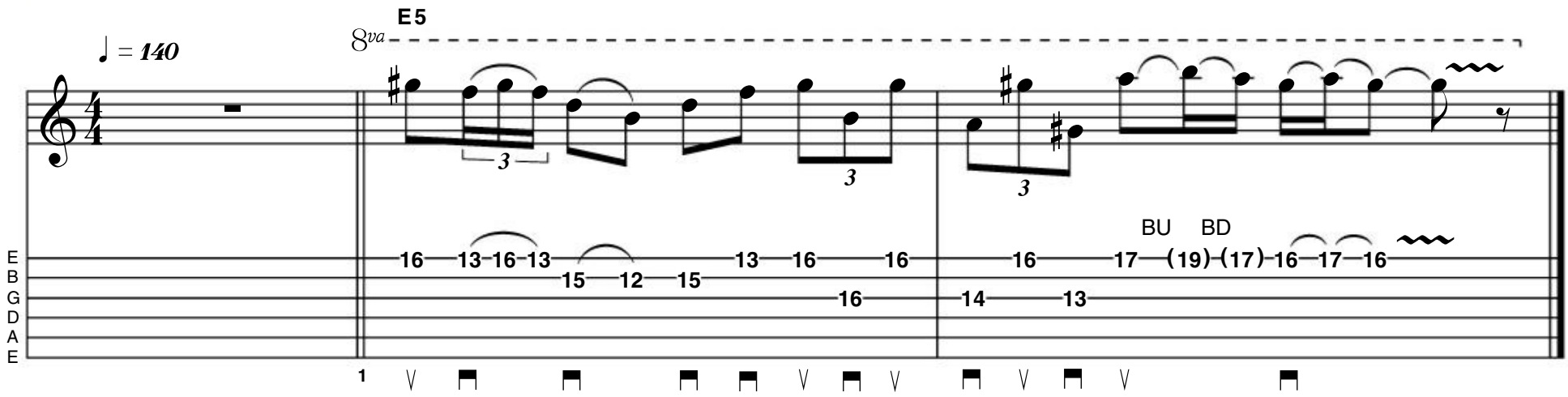
INTERMEDIATE LICKS EXAMPLE 3 **JESSE ED DAVIS**

Davis played on George Harrison's Concert For Bangladesh and in blues legend Taj Mahal's band. This exercise features short phrases that combine to form a complete musical statement. If you have a wah-wah pedal, rock it on the first two notes of each bar. Then, keep it resting in its mid position for the remainder of each bar. This identifies the start of the phrases and creates space for the notes that follow. Use your bridge pickup, set your amp to a clean tone and add reverb.



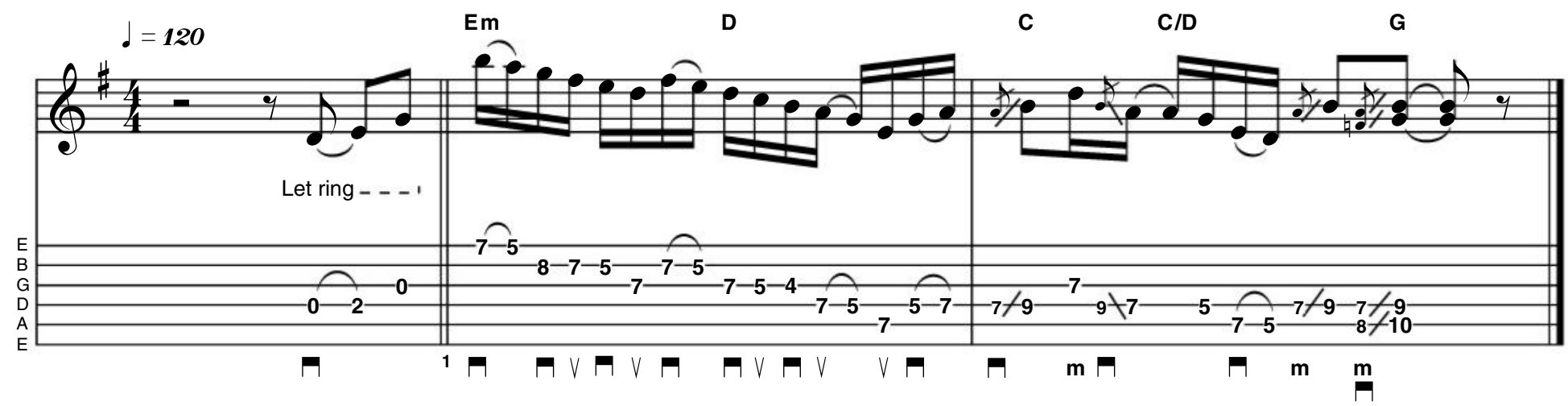
INTERMEDIATE LICKS EXAMPLE 4 **ALEX SKOLNICK**

This G# Diminished lick features a descending, string skipped pedal tone sequence. This creates intervallic movement and interest while retaining the intensity of the Diminished tonality. Start the string skipped sequence with an upstroke, as your pick strokes will correspond with the direction of each string change. For this one, use your bridge pickup for aggression and note definition, set your gain to high, and add a subtle delay to bring greater size to your notes.



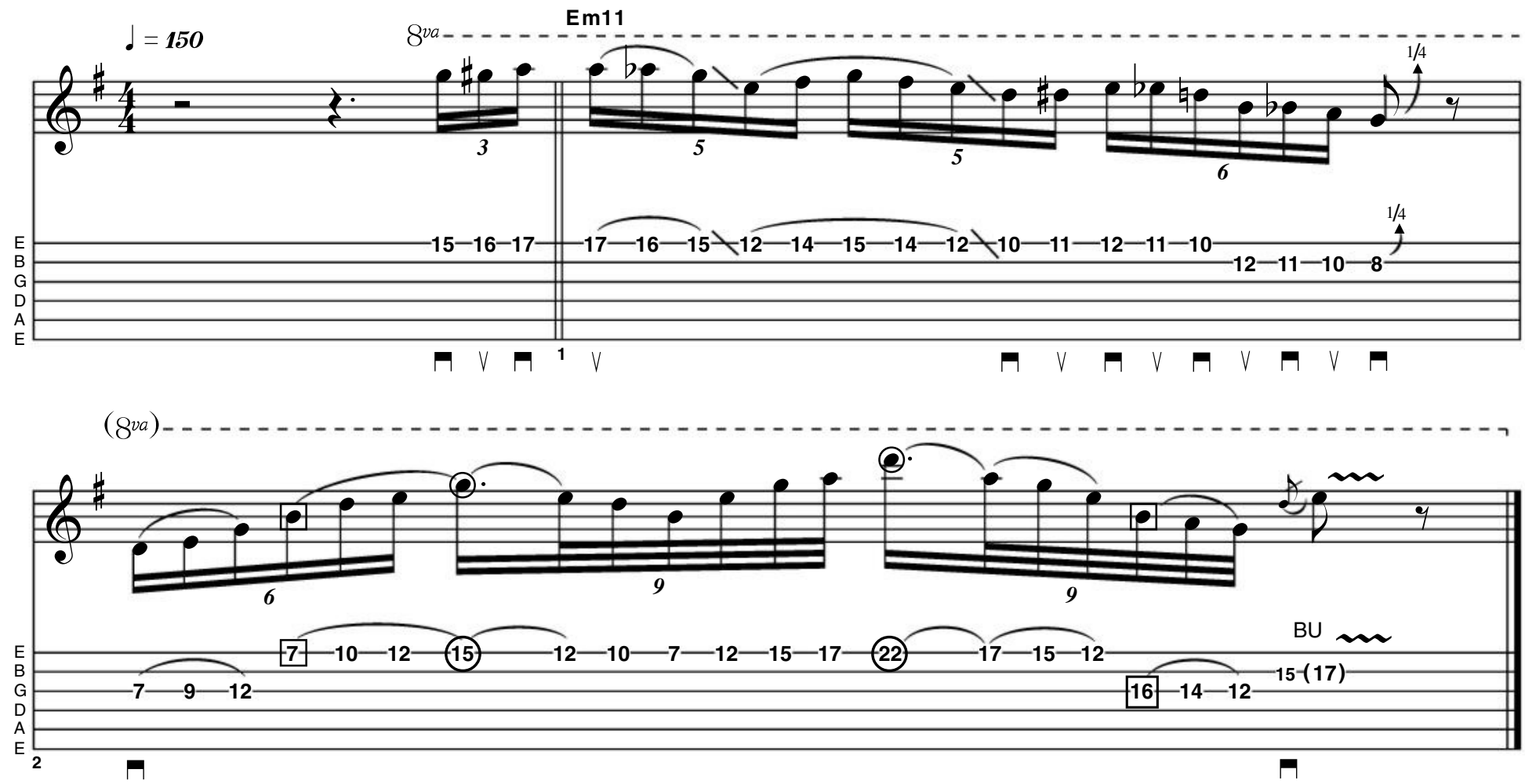
ADVANCED LICKS EXAMPLE 5 **GLEN CAMPBELL**

The country crooner was also a stunning session guitarist in the 'Wrecking Crew'. This lick is based around descending sequences in G Major. Take note of the strategic two-note pull-off at the start of each sequence. This sets each run into motion, allows for a smooth string change between the second and third string, and gives the picking hand a moment to prepare for the alternate picking passages. Use your middle pickup position, enough gain to add some bite, and reverb.



ADVANCED LICKS EXAMPLE 6 **GUTHRIE GOVAN**

Chromatic passing notes are a useful device to bring colour and tension to our licks. During bar 1, focus on the smooth position changes as you descend the neck. For bar 2, start slowly and get familiar with the notes in each position. As you increase the tempo, use the tapped notes as visual and rhythmic landmarks. For the tone, use your bridge pick and a decent amount of gain. Delay can clutter the detail, so use reverb to add depth while retaining the clarity.



DEBORAH COLEMAN

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This month **Phil Short** explores the rhythm and lead stylings of a fine but often overlooked blues guitarist, the late Deborah Coleman.

Deborah Coleman often played a Fender Tele with neck humbucker

ABILITY RATING

★★★☆☆ **Moderate**

Info	Will improve your
Key: Various	✔ Major Pentatonic phrasing
Tempo: Various	✔ Quivering vibrato
https://bit.ly/GTMAG329	✔ Melodic phrasing

The late great Deborah Coleman was a blues powerhouse. With singing guitar tone, and rich vocals to boot, she took the blues world by storm in the the early 90s. The award winning musician showcases a deep variety of blues and roots music throughout her back catalogue, all characterised by her thick and powerful guitar tone, usually generated by her Les Paul or Fender Tele.

Born in Portsmouth, Virginia in 1956, Deborah grew up in a musical household. Her father was a pianist, and her brothers and sister all played guitar, so it was inevitable that Deborah would get the bug. But it wasn't her family members who inspired her to get into music, but a performance by The Monkees that sparked her desire to perform. Starting at age 8, Coleman was playing professionally at just 15 years old.

With bass players usually being in short supply, she started out playing in bands as a bassist, before later switching to guitar. Her musical adventures were temporarily put on hold when she married at 25, and focused her time on raising her daughter. By 1985 the young woman was old enough to leave home, giving Deborah the opportunity to start gigging once again, initially playing with an all-female group Moxxie. In 1988 that group disappeared and she started to get more heavily into blues playing as part of an R&B trio. Over the next couple of years, Deborah gleaned as much as she could from older players, recordings, and live shows, all the while honing her craft.

In 1993 she won first prize at the Charleston Blues Festivals National Talent Search. This was a huge break, with her prize of free studio time enabling her to record a demo that would later secure a signing to New Moon records. It wasn't long before she was able to put together her own touring act, the Thrill Seekers and begin her solo career as front-woman and band leader.

Her Debut Takin' A Stand came out in 1995 on New Moon records. Then, two years later, after a move to Blind Pig Records (where she stayed until 2002) she released I Can't Lose, and went on to further critical acclaim, forging for herself a legacy as a respected and top-flight blues-woman.

"Coleman's father was a pianist and her brothers and sister all played guitar. But it was a performance by The Monkees inspired her"

Coleman died in 2018 from bronchitis and pneumonia complications, but her music lives on, showcasing superb songwriting, wonderfully lyrical phrasing and a powerful, earthy guitar sound. She covered a range of blues sub-genres, from 6/8 ballads to rock and roll shuffles and everything else in between. Our two studies this month are a nod towards her take on a slow Minor blues and some rock and roll jives.

NEXT MONTH *Phil gets to grips with the fiery Firebird-driven blues of* ***Johnny Wnter***

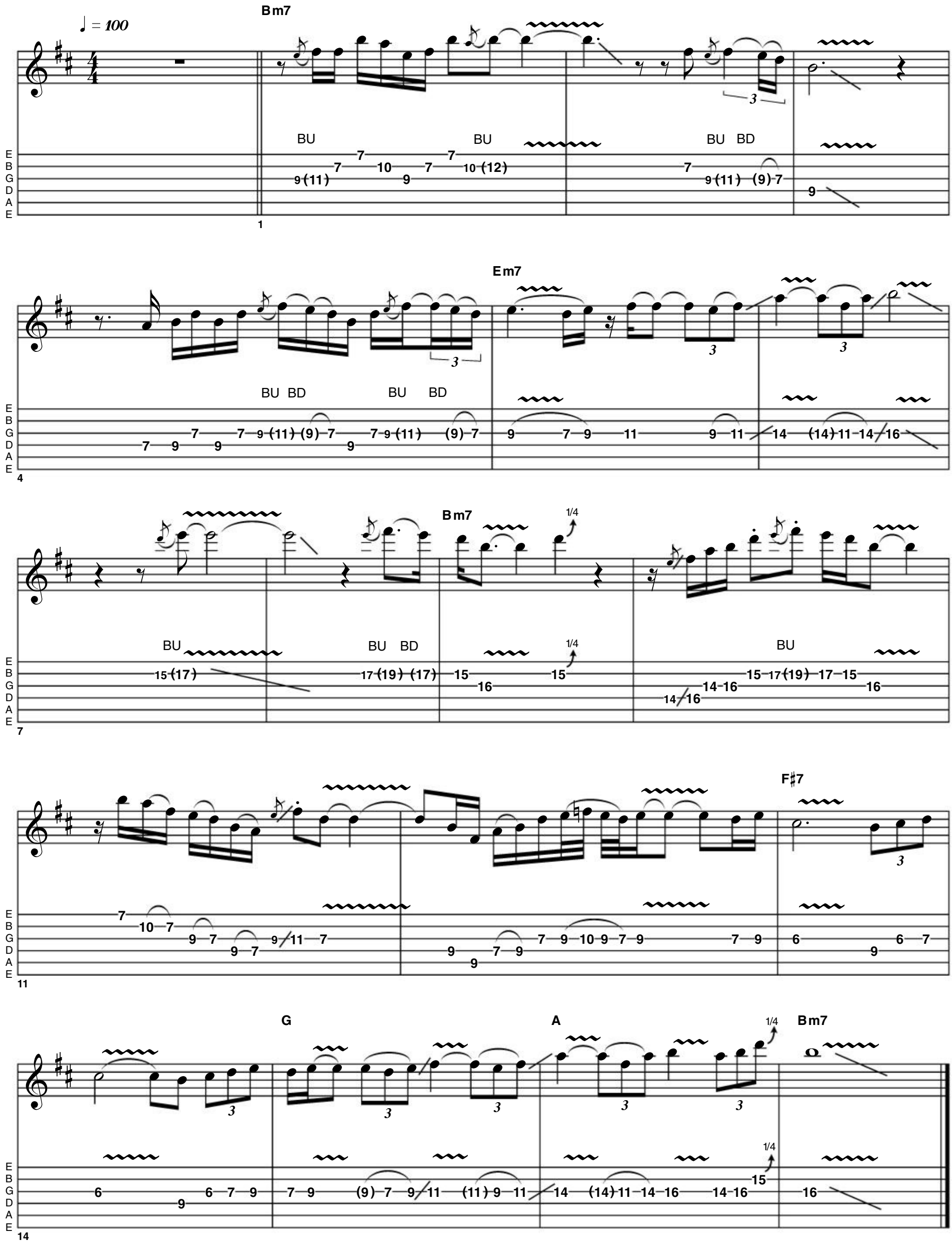
Get the Tone

Deborah Coleman was most commonly seen playing Gibson Les Paul guitars, or Telecasters fitted with a neck humbucker. Her tone was fat and beefy, reminiscent of a cranked-up Marshall. Set the gain quite high, slightly roll off the highs, or add a bit more bass. Humbuckers will be best, but if you have single-coils try pulling back the tone control slightly.

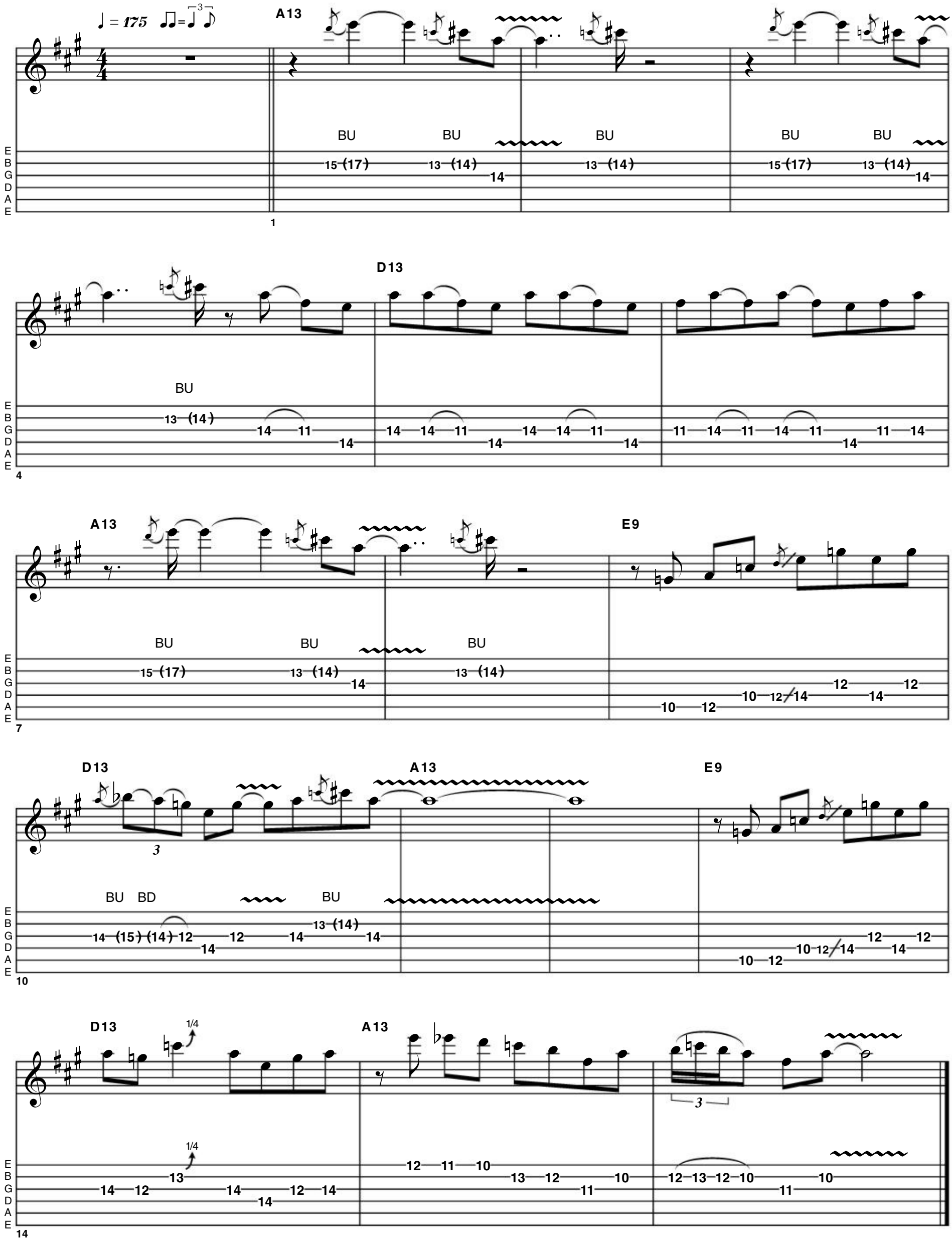
TRACK RECORD The title track Takin' A Stand from her debut release showcases some of Deborah Coleman's finest guitar work, and beautiful approach to melody. The whole record showcases top-level songwriting and sublime phrasing. in 2001 Deborah received the Orville Gibson award for Best Blues Guitarist, Female, in recognition of her outstanding contribution to blues music.

JAMES FRAHER / GETTY IMAGES

EXAMPLE 1 **STUDY 1**

This study focuses on Deborah's approach to a Minor blues ballad. Take particular note of the fast, shallow vibrato, which is an important and distinctive feature of her delivery and sound. Being able to change the depth and rate of your vibrato is an excellent technique to master.

EXAMPLE 2 **STUDY 2**

This study is an example of Coleman's approach to a swinging rock and roll. The melodies take inspiration from big band style horn lines. Make sure that the half-tone bends get all the way to the target pitch. This will make sure the phrasing sounds positively Major Pentatonic as apposed to regular Minor.



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Lynyrd Skynyrd

Brought to you by...
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This month **Martin Cooper** checks out the unique sound of Southern Rock icons Lynyrd Skynyrd, and their fantastic triple-guitar line-up.

Lynyrd Skynyrd: still treading the boards five decades on!

ABILITY RATING

✪✪✪✪✪ **Moderate**

Info	Will improve your
Key: A	✔ Mixolydian soloing
Tempo: 95bpm	✔ Creating guitar lines
https://bit.ly/GTMAG329	✔ Theory knowledge

Lynyrd Skynyrd came together in embryonic form in 1964, in Jacksonville, Florida by lead singer Ronnie Van Zant, guitarists Gary Rossington and Allen Collins, bassist Larry Dunstrom and drummer Bob Burns. By the time their debut album appeared in 1973 they had settled on the name Lynyrd Skynyrd and a line-up that featured Van Zant and Rossington, with Ed King on guitar, bassist Leon Wilkeson and keysman Billy Powell. The band began to reach towards the massive success they would gain with songs such as Sweet Home Alabama and Free Bird, which have transcended music and achieved global pop culture status. In 1977 tragedy struck when the plane the band had chartered crashed, killing Van Zant and Steve Gaines who had replaced King on guitar. They went on hiatus before regrouping in 1987 with Ronnie's cousin Johnny on lead vocals. Skynyrd continue to tour to this day.

Lynyrd Skynryd were among the first rock guitar bands to build recorded and live songs around three guitarists, something latterly replicated by the likes of Iron Maiden. The group's albums regularly sold over a million, and their songs have appeared in TV shows and movies many times over the years. They rose to prominence opening for The Who and have toured with ZZ Top and The Doobie Brothers. As far as influencing others goes, the band's sound has had a huge effect on artists including The Black Crowes.

Gary Rossington, the only member present in every iteration of the band, became interested in music when he first heard The Rolling Stones. He spent his formative years in music learning their songs, which is an obvious influence in the blues-based rock sound of Lynyrd Skynyrd. Gear-wise, he's also received the honour of having a Gibson Custom Shop Les Paul created, an exact recreation of his beloved '59 'burst.

The track this month is rooted in classic American blues-based rock. It's a quite rough and ready and loose style of playing, but confident at the same time. We're in the key of A Major A-B-C#-D-E-F#-G#, but it's based on the Mixolydian mode so is Major in tonality but with a bluesy ♭7: A-B-C#-D-E-F#-G. The main rhythm parts are played with pick and

"Lynyrd Skynyrd were among the first rock guitar bands to build recorded and live songs around three guitarists"

fingers and the solo is built around a blend of A Minor Blues scale A-C-D-E♭-E-G and A Major Blues scale A-B-C-C#-E-F#. It's this blend of the two scales that gives the melody a Mixolydian sound and also the Minor 3rd (C) to Major 3rd (C#) move is very common in this style of music. The scales then change to the equivalent D and E versions over the chord changes, so we're actually playing quite a few different scales over a fairly basic harmony backdrop. The track is built around a 12-bar blues using the tried and trusted I-IV-V progression with chords A-D-E.

NEXT MONTH *Martin examines the American glam-rock style of Runaway* ***Lita Ford***

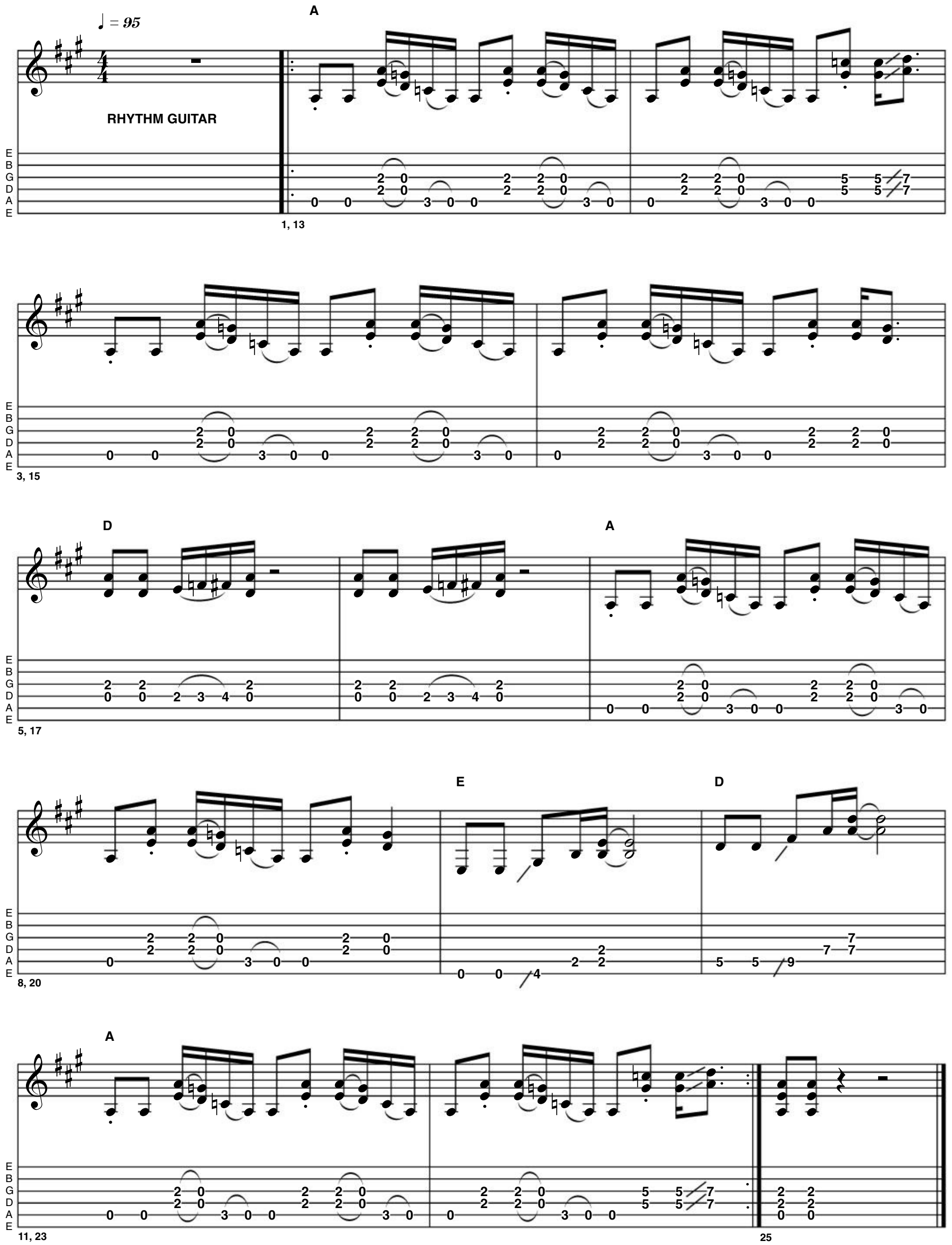
Get the Tone

Its 100% classic territory this month using Gibson Les Paul, SG and Fender Strat style guitars (take your pick). Gain is definitely in evidence but it's the cleaner end of the spectrum we want. Think power amp grit rather than preamp saturation. Effects are minimal, and it really is just a good classic rock crunch with a touch of ambient reverb.

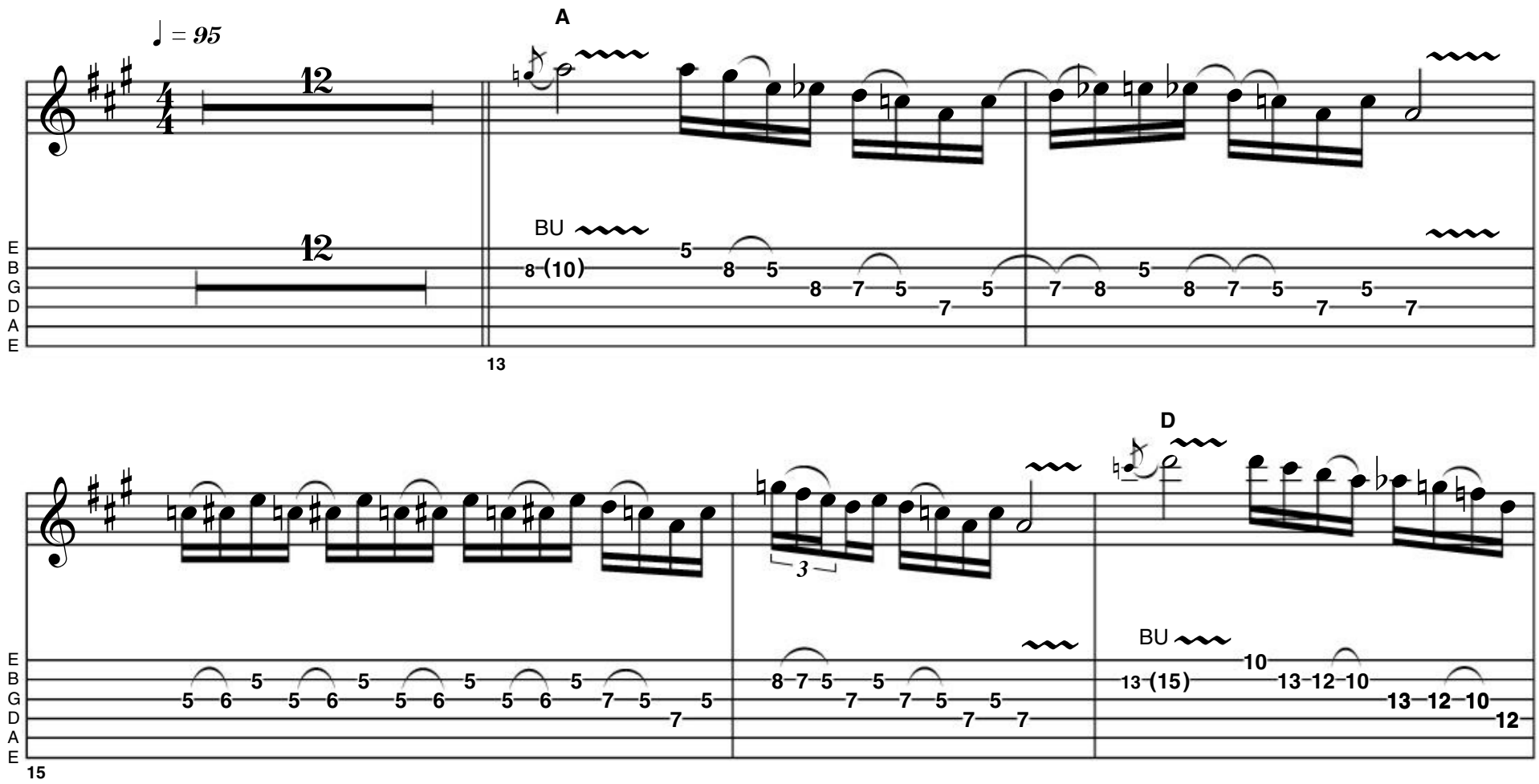
TRACK RECORD Skynyrd's 1973 debut, Pronounced Leh-Nerd Skin-Nerd features the evergreen and anthemic Free Bird, while the follow-up, Second Helping from 1974, includes the JJ Cale classic Call Me The Breeze, and their reply to Neil Young's song Southern Man, the epic Sweet Home Alabama. The 1976 live album One More From The Road was recorded in Atlanta and includes all the best-known songs.

TIM MOSENFELDER / GETTY IMAGES

EXAMPLE **RHYTHM**

It's all about timing, tone and touch. The rhythm parts are played using pick and fingers on the main sections of the track, so use the pick on the fifth string and fingers on the fourth and third. Obviously feel free to experiment with other ways of executing these parts (such as thumbpick and fingers, or fingers only).

EXAMPLE **SOLO**

The solo has plenty of space and repeated motifs. String bends need to be played with good control, intonation (and swagger), adding judicious finger vibrato.



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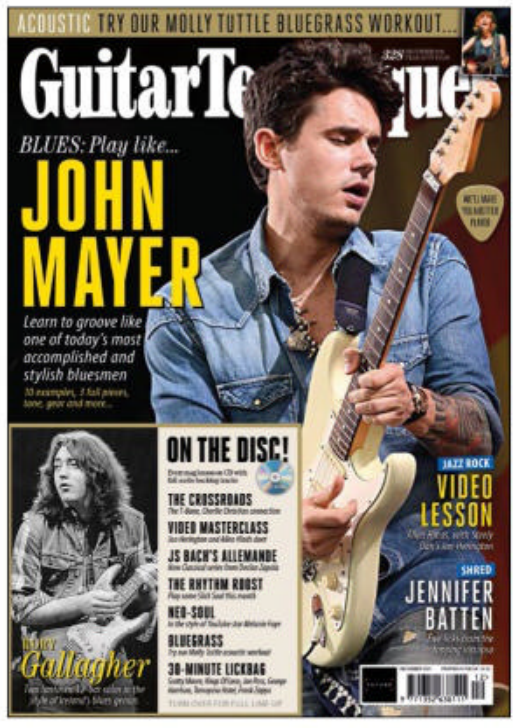

DECEMBER GT328

JOHN MAYER

John Mayer Blues! He's a fine player in many styles, but he's a natural bluesman. We offer 10 examples and three full solos, Mayer style. Plus: Rory Gallagher, Molly Tuttle, Jennifer Batten, Allen Hinds with Jon Herington & much more!

NOVEMBER GT327

GROOVE GIANTS

Using ideas from 21 great groove guitarists, take your rhythm playing to the next level. Joel Hoekstra plays and explains a great rock solo. Learn a Celtic fingerstyle piece, a Fenando Sor study, SRV blues, Paul Gilbert rock, & more!

OCTOBER GT326

ALBERT KING

Through the playing of stars who idolised him, learn how Albert King influenced the greatest blues and rock guitarists. Reb Beach rock video lesson. Kirk Fletcher's jazzy rhythm chords. Plus: Napoleon Coste etude, Nirvana, Robben Ford.

SEPTEMBER GT325

RIP IT UP!

Take your solos to the edge using fast repetitive licks, just as Clapton, Gary Moore, Angus, Knopfler and others have done. Watch Marty Friedman play and explain a brilliant rock solo on the stunning Majestic. And so much more!

AUGUST GT324

UNPLUGGED LEGENDS

Learn 10 solos in the style of MTV's greatest performances. Play five licks like instrumental guitar god Steve Vai; learn A Fernando Sor etude, play Mike Stern's Altered scales; and check out Uriah Heep, Robben Ford and more.

JULY GT323

GET GIG READY!

Get your chops gig ready with a workout for your picking and fretting hands. Mike Stern continues his 'Altered scales' series; plus Alex Sill video, Delibes 'Coppelia Waltz' tabbed; Yngwie, Soundgarden, Pat Travers and more!

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SHRED!

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In this month's Shred lesson **Charlie Griffiths** brings you Marty Friedman style countdown to exotic, from Dragon's Kiss to Tokyo Jukebox.

Marty Friedman creates his exotic sounds by using unusual intervals

ABILITY RATING

★★★★★ **Advanced**

Info	Will improve your
Key: Various	✔ Exotic scales and intervals
Tempo: Various	✔ Flowing arpeggios
https://bit.ly/GTMAG329	✔ Bending 'outside the box'

Marty joined Megadeth in 1990 and the Rust In Peace album put Friedman's playing on the map, as well as changing the perception of what thrash metal could be. The combination of Dave Mustaine's intricate, intense riffing and Marty's otherworldly note choice and fluid style was a turning point in metal history. The follow-ups Countdown To Extinction and Youthanasia cemented Marty as a metal guitar icon. But after 10 years in the band he decided to focus on his solo work, as well as having a successful TV career in Japan.

Marty's approach is based in rock and roll style blues, coupled with a fluid legato and sweeping arpeggio style; all of which he combines with exotic note choices which often cite Japanese influences (where he now lives).

Our first lick features the Hirajoshi scale, which can be seen as Aeolian mode with the 4th and ♭7th removed: 1-2-♭3-5-♭6. This unique Pentatonic scale immediately captures the exotic atmosphere found in Marty's playing.

One of Friedman's most recognisable traits is his esoteric approach to bending. He-will often bend from an unexpected, non diatonic note up to a chord tone. Example 2 has the shape of a D Minor blues lick, but the Minor Pentatonic shape is disguised with 'wrong' notes, which are bent up to 'right' notes - a great way of breaking out of generic tonalities.

Our third example demonstrates Marty's philosophy of combining interesting intervals, rather than thinking of scales. When playing over single-note Megadeth riffs, you have a blank canvas on which you can draw from any mode you wish, or think outside the box completely. This lick starts with an A Minor Blues shape combining ♭5, ♭6 and 9th intervals and evolves into a more A Dominant sound, giving the ear plenty of candy along the way.

> *"The shape is disguised with 'wrong' notes which are bent up to 'right' notes - a great way of breaking out of generic tonalities"*

Example 4 is in A Minor and focuses on superimposing arpeggios to immediately nail a specific mode. In this case we play an F#m7♭5 arpeggio (F#-A-C-E) over an A root, which gives us four beautifully focused A Dorian intervals: 1-♭3-5-6. This is immediately more effective and ear catching than playing the Dorian scale position would be.

Finally we look at sliding position shifts and rhythmic phrasing with a lick based in an E7 arpeggio starting on the 12th fret, sixth string and moving up the neck to the 19th fret and back down. The lick also shifts between 16th notes and sextuplets to create an organic, improvised phrasing style. Good luck!

NEXT MONTH *Charlie looks at the style of another brilliant shredmaster, the great* ***Greg Howe***

Get the Tone

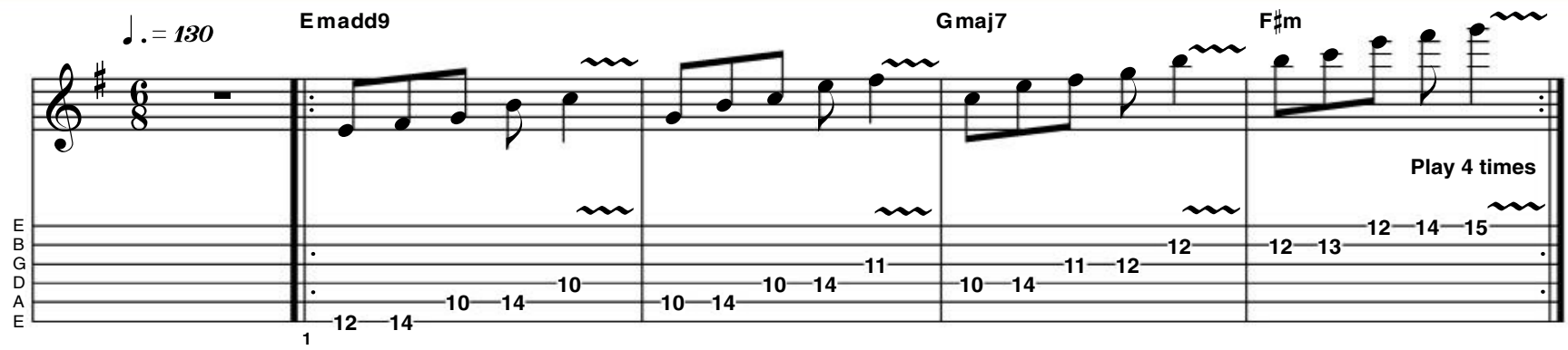
Although coming originally from the shred metal generation, Marty's guitar tone has always felt closer to hard rock, so has much more of the fundamental note retained and is not drowning in a sea of distortion. Use the above settings as a guide, select your bridge pickup (turn a single-coil's tone down a tad if you can) and add reverb or delay to taste.

TRACK RECORD Marty Friedman started with a bang, with a duo of albums alongside Jason Becker: Speed Metal Symphony in 1987 and Go Off! in1988, as well as a solo album Dragon's Kiss in 1988. Marty has released many more solo albums of note including his Tokyo Jukebox series. To hear Marty in full-on shred mode, check out Wall Of Sound (2017). Also revisit Marty on video, playing Majestical, from issue GT325.

MIIKKA SKAFFARI / GETTY IMAGES

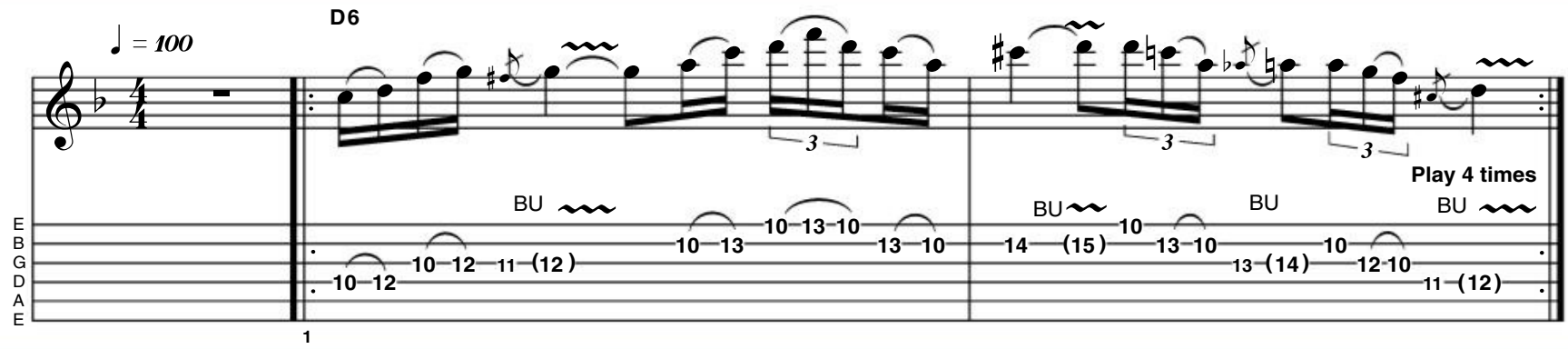
EXAMPLE 1

Start with second and fourth fingers on the sixth string and alternate pick the first five notes. Move to the next string and play the same rhythmic phrase, this time stretching out with first and fourth fingers . Repeat this up to the first string and notice that each five-note phrase starts and ends with a downstroke.



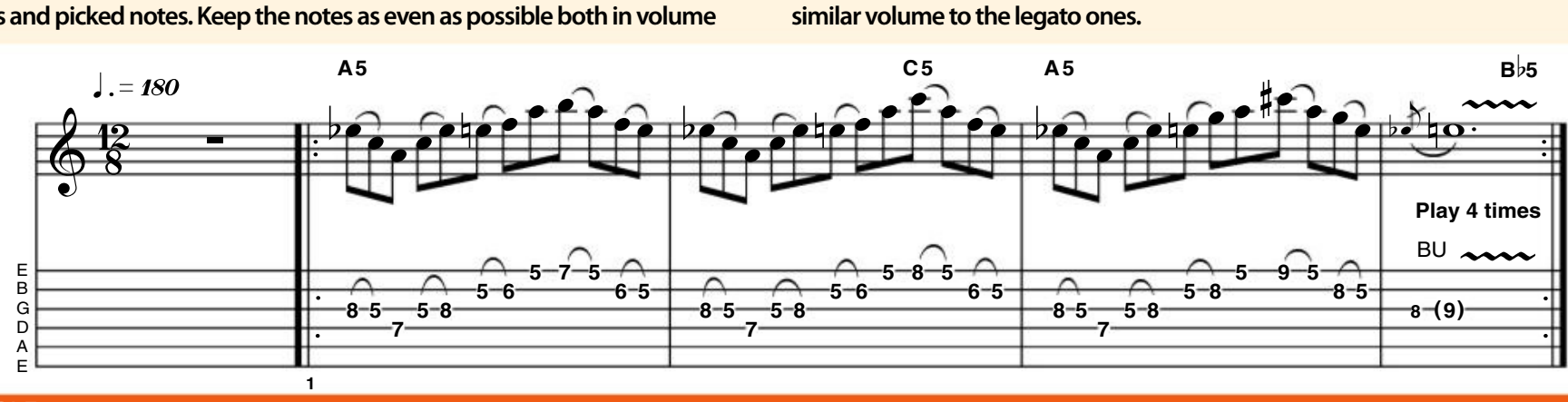
EXAMPLE 2

Use first and third fingers to hammer-on the first four notes, and second finger to play the 11th fret with a semitone bend. Next play the hammer-on and pull-off lick on the top two strings and land on 14th fret, and then a semitone bend. For the final triplet phrases focus on bending these notes perfectly in tune.



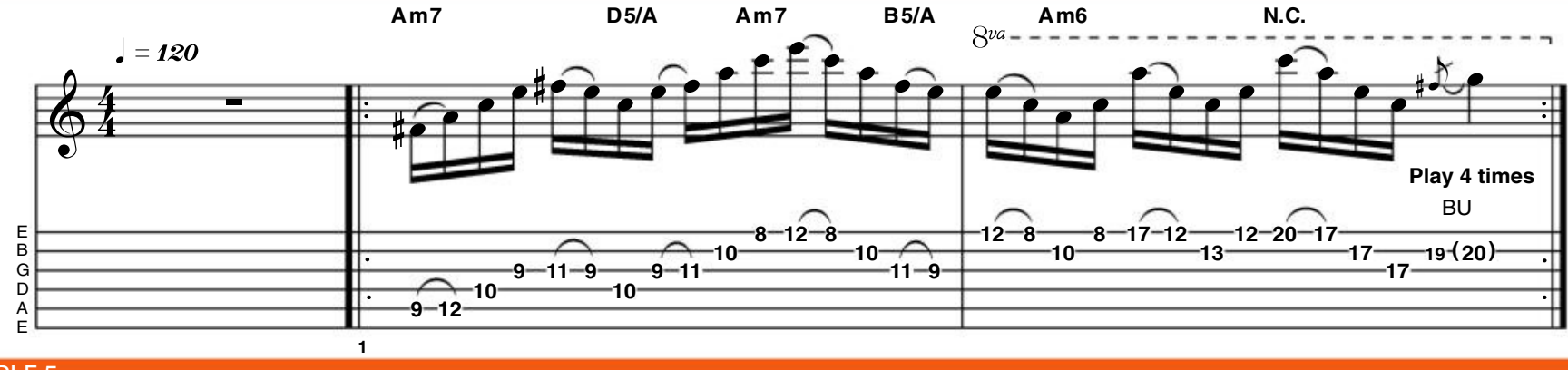
EXAMPLE 3

This lick has an even triplet phrasing throughout and combines hammer-ons, pull-offs and picked notes. Keep the notes as even as possible both in volume and timing. You may have to pick softer than usual to make the pick strokes a similar volume to the legato ones.



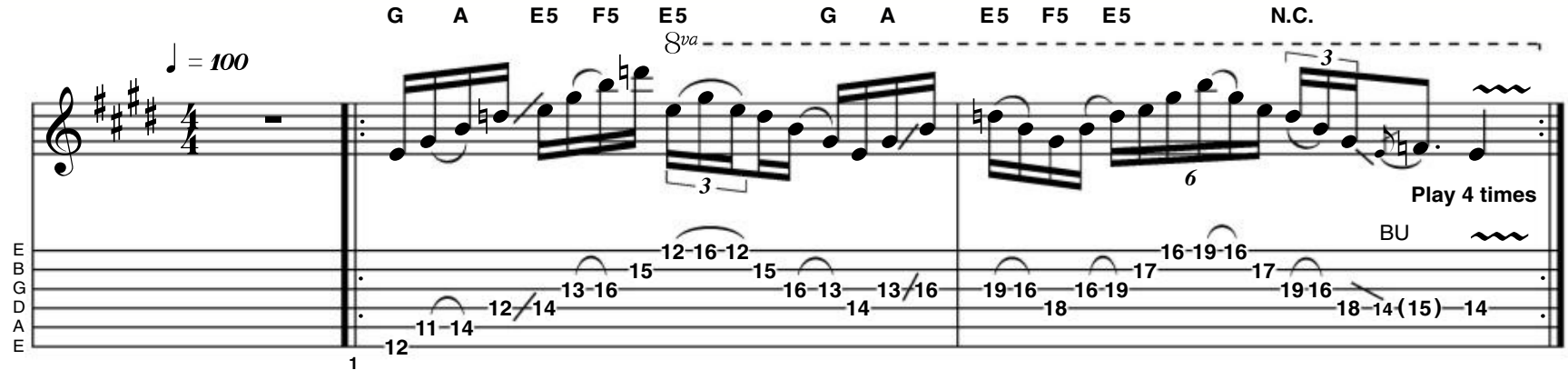
EXAMPLE 4

Start with 1st finger and play the F#m7b5 arpeggio in position using all four fingers to play the notes. Think of this from an A Dorian perspective and see if you can name the intervals. In bar 2 we switch to A minor arpeggios in 3 inversions. Focus on landing your 4th finger on the target note for clean position shifts.



EXAMPLE 5

For this E7 arpeggio idea start with second, first and third fingers; then use second finger to slide up the fourth string and repeat it an octave higher. Then use first finger to slide from 13th-16th fret to a new position for the E7 arpeggio. Slide from 18th-14th fret, then bend up a semitone and add vibrato.



NEO-SOUL

Brought to you by... RGT@LCM

Simon Barnard takes you through some of the playing styles of neo-soul legend, and John Mayer's recent touring guitarist, Isaiah Sharkey.

ABILITY RATING

★★★★☆ Moderate/Advanced

Info
Key: Gm
Tempo: 75bpm
https://bit.ly/GTMAG329

Will improve your
✔ Alternate picking
✔ Arpeggios
✔ Bluesy-jazz soloing

As a teenager Isaiah Sharkey cut his teeth playing in and around the jazz and blues clubs of Chicago. Contrast that with his most recent gig, as guitarist on John Mayer's The Search For Everything world tour, and his work as a prolific session musician (he received a Grammy for his six-string contributions to D'Angelo's 2016 album, Black Messiah), and you'll see just how in demand and respected Isaiah Sharkey is.

Since 2005 Isaiah has featured on numerous albums and singles with a host of big name acts, and is still a highly sought-after studio player. After all, if the likes of John Mayer take you out on the road, you're definitely doing something right.

Isaiah Sharkey's musical roots stem from his father, who was a professional multi-instrumentalist. It was watching a VHS of his dad and uncle playing live in the early 80s that ignited the spark for Sharkey and his siblings. His initial influences came from the music he heard in church, alongside the rock, blues and R&B music his family listened to at home. His first musical experiences were singing in the church choir, before he joined the family band alongside his father and brothers.

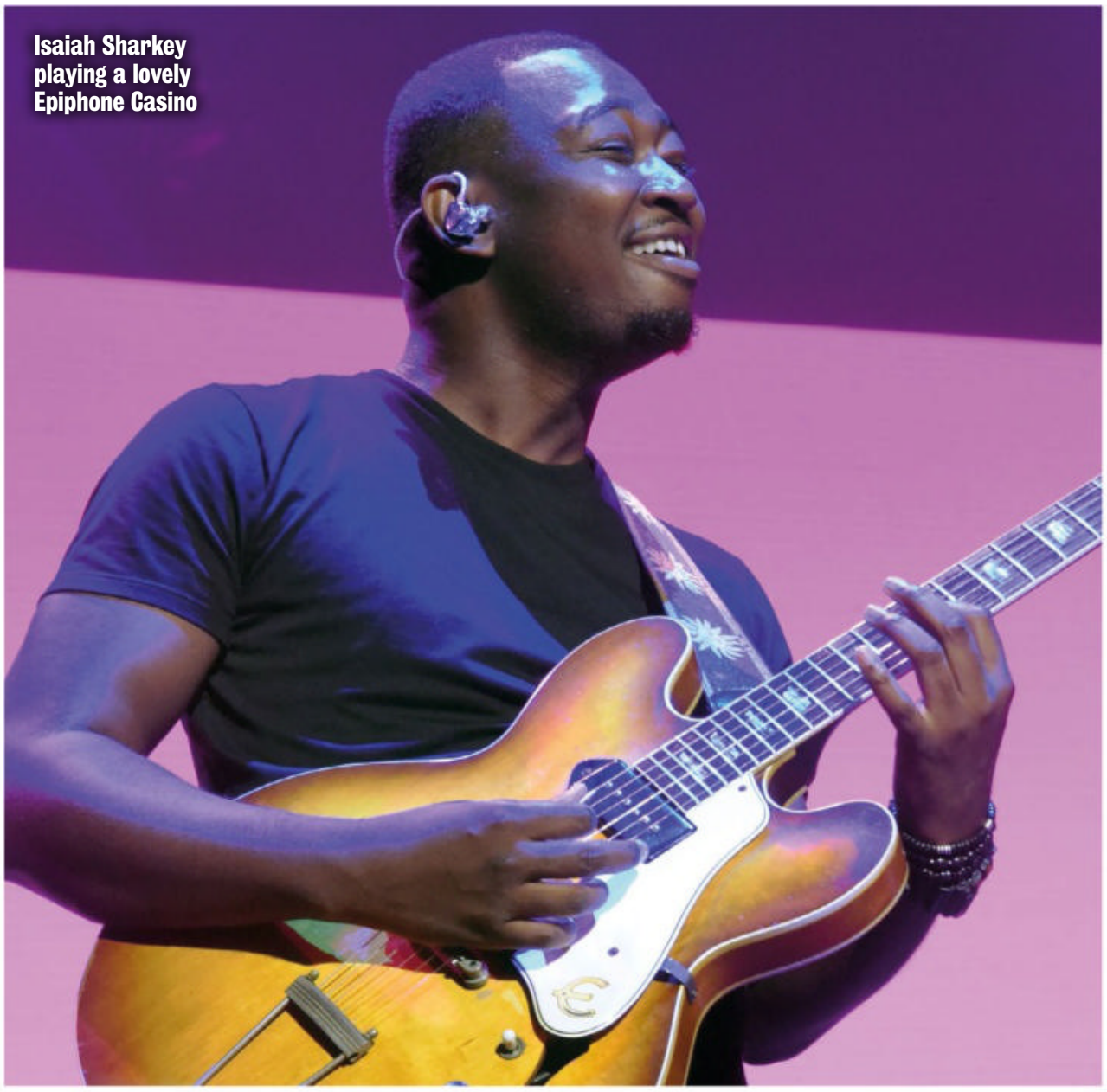
Sharkey's father was so supportive and aware of his son's talents and desire to learn, that he got the family together to record an album of jazz standards. Isaiah was a mere 12 years old, and this was his induction into the jazz scene, where he could pay homage to some of his favourite guitarists, including Wes Montgomery and George Benson.

When listening to Isaiah Sharkey, all his musical influences are on display. He is a musician who has the picking dexterity of George Benson, the soulful blues feel of BB King, and the harmonic vocabulary and finesse of Chalmers Alford. In fact, Alford was a mentor of Sharkey's, taking him under his wing and helping him develop his voice on the instrument. Indeed, it was this connection that led to his stint with D'Angelo alongside the likes of Pino Palladino and Questlove, for which he gained his Grammy.

"Sharkey has featured on numerous albums and singles with a host of big name acts, and is still highly sought after"

For this month's examples and study piece, I have mainly focused on Isaiah Sharkey's soloing style. His rhythm work is sublime and echoes that of Chalmers 'Spanky' Alford and the likes of Melanie Faye (both of whom we've looked at in this series). However, his soloing covers many styles and influences, and in this month's column you will learn about superimposing arpeggios, playing fast alternate picked runs and adding a touch of the blues to your neo-soul stylings.

Isaiah Sharkey truly is a master of the guitar - just ask John Mayer or D'Angelo.



Isaiah Sharkey playing a lovely Epiphone Casino

TIM MOSENFELDER / GETTY IMAGES

NEXT MONTH *Simon checks out the neo-soul style of Bruno Mars's guitarist,* ***Mateus Asato***

Get the Tone

Sharkey has played many guitars over his career. A warm, clean sound with a touch of reverb will get you close. Either pickup would work well, with the tone control used for added warmth if needed. In the photo opposite his Epiphone is set in the 'both pickups on' position. So, on twin pickup instruments try that, and with three pickups select middle or neck.

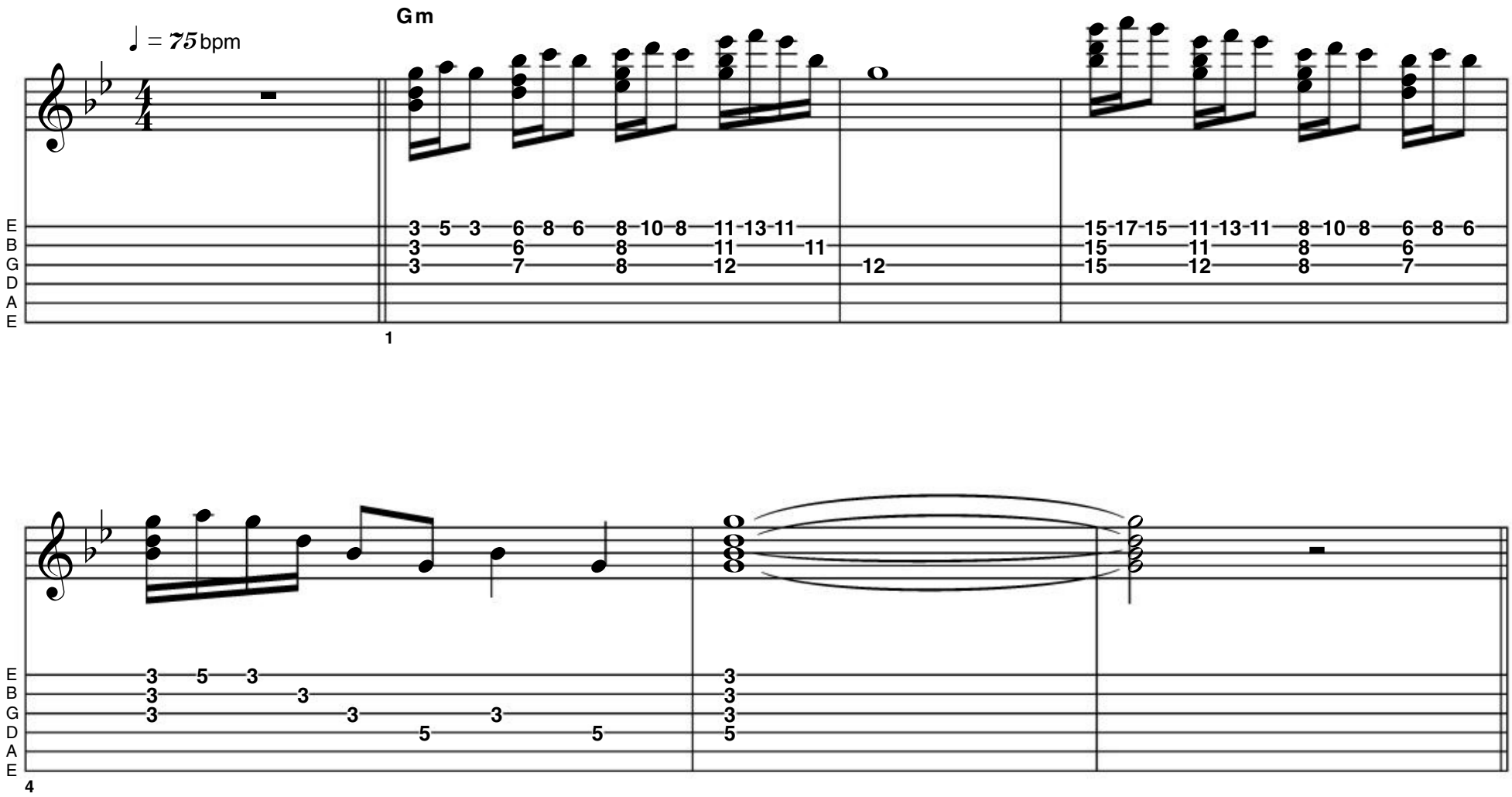
TRACK RECORD D'Angelo's Grammy winning Black Messiah album will show off Isaiah Sharkey's playing style well, as would searching for some YouTube footage of him playing live with John Mayer's The Search For Everything tour. Sharkey has also released two solo albums, Love Is The Key (The Cancerian Theme) and Love. Live. Life. Both of these albums reveal his stylish guitar work and are well worth a listen.

EXAMPLES

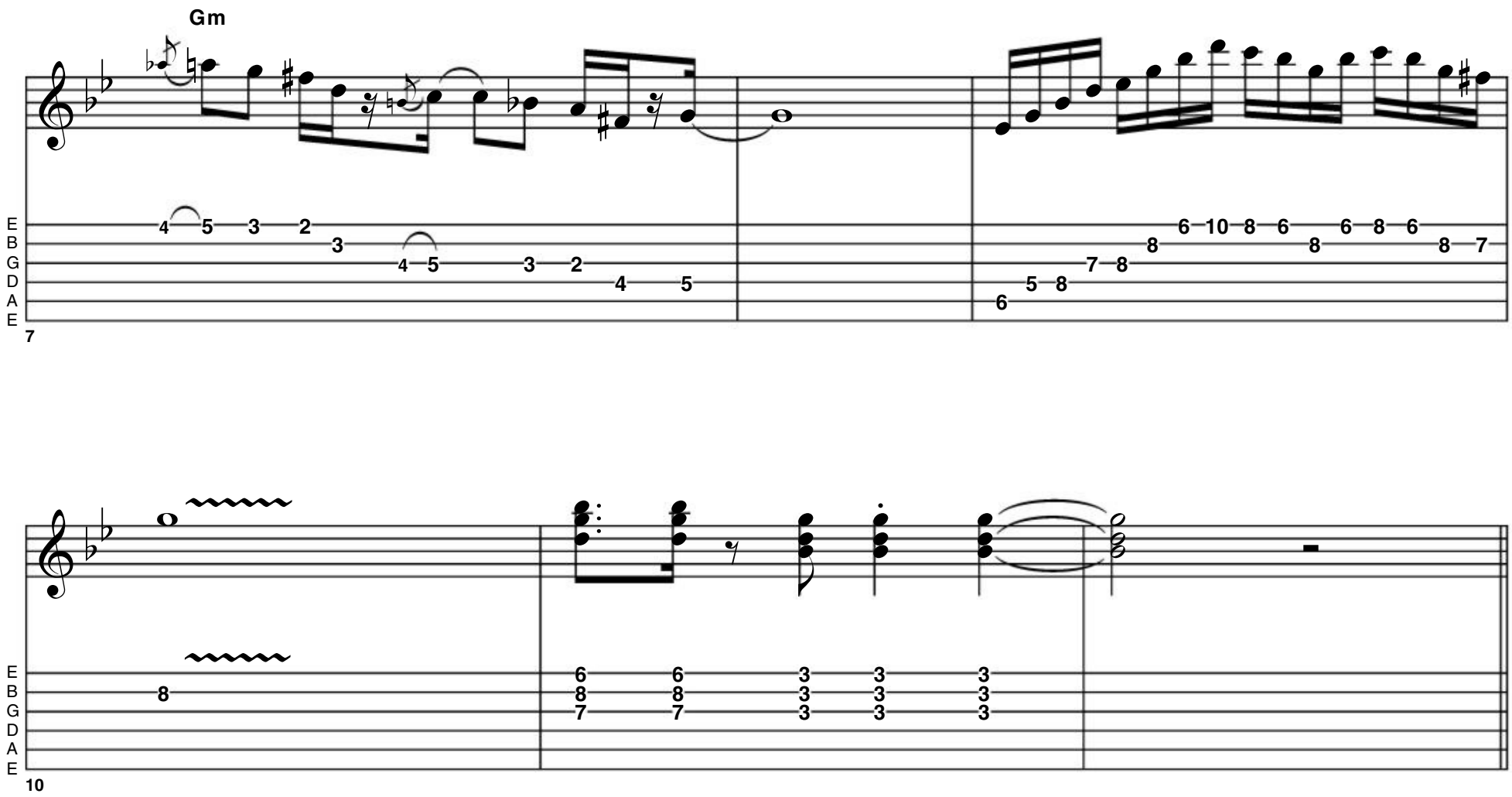
EXAMPLE 1 VOICE LEADING This first example illustrates how Sharkey uses triads with an added 9th on the first string to create melodic chord lines. This is known as voice leading, since one of the chord's 'voices' creates a melody as the sequence progresses. The chords used here are are Gm9, B♭add9, Cmadd9 and E♭add9.

EXAMPLE 2 SUPERIMPOSING ARPEGGIOS This example adds slides and syncopation to a G Harmonic Minor (G-A-B♭-C-D-E♭-F#) idea to create interest. The second lick in bar 9 is an E♭maj7 arpeggio; essentially a Gm arpeggio with an added E♭ (the ♭6 of G Minor). Sharkey often superimposes arpeggios like this in his playing.

Ex 1



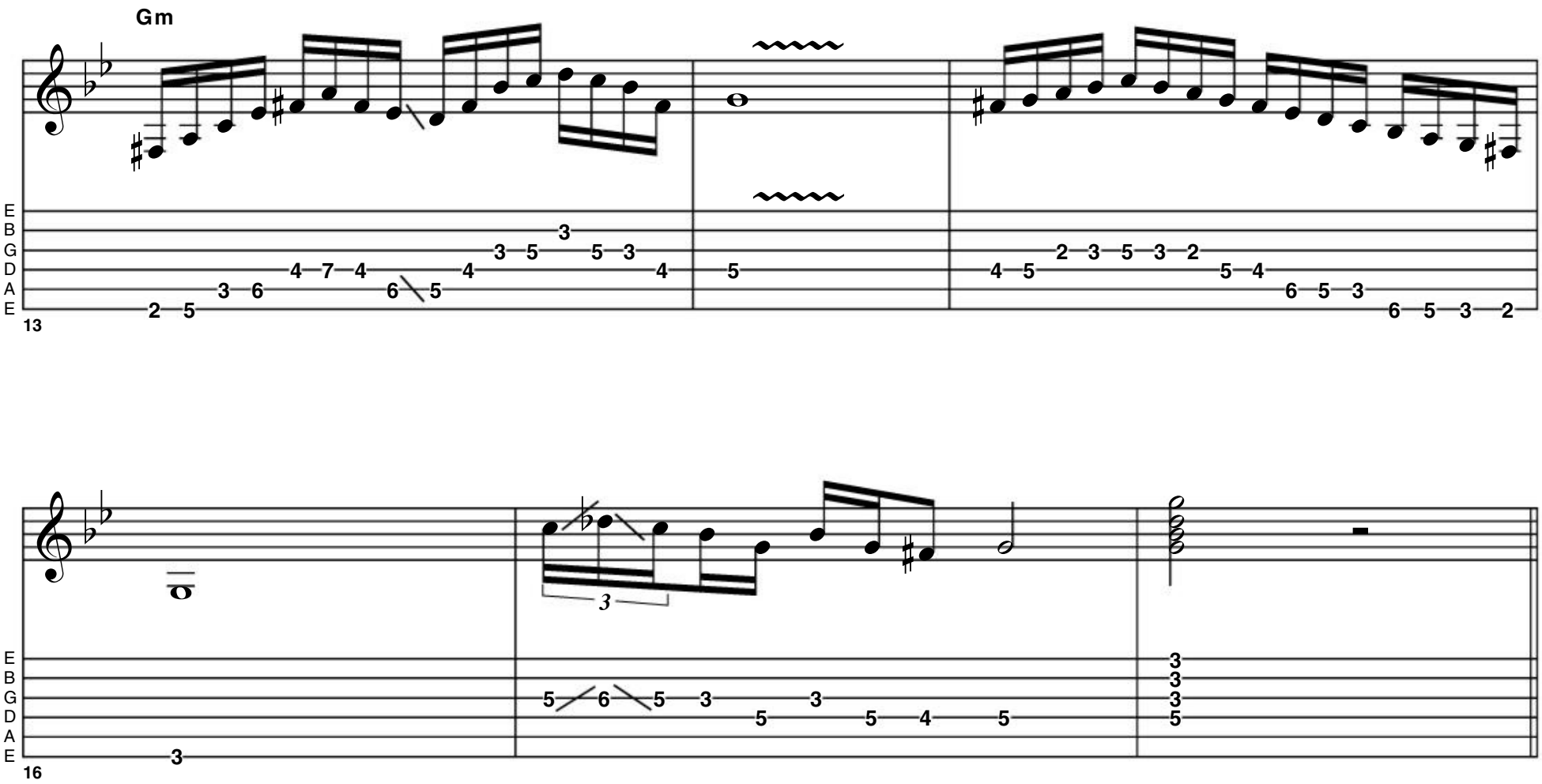
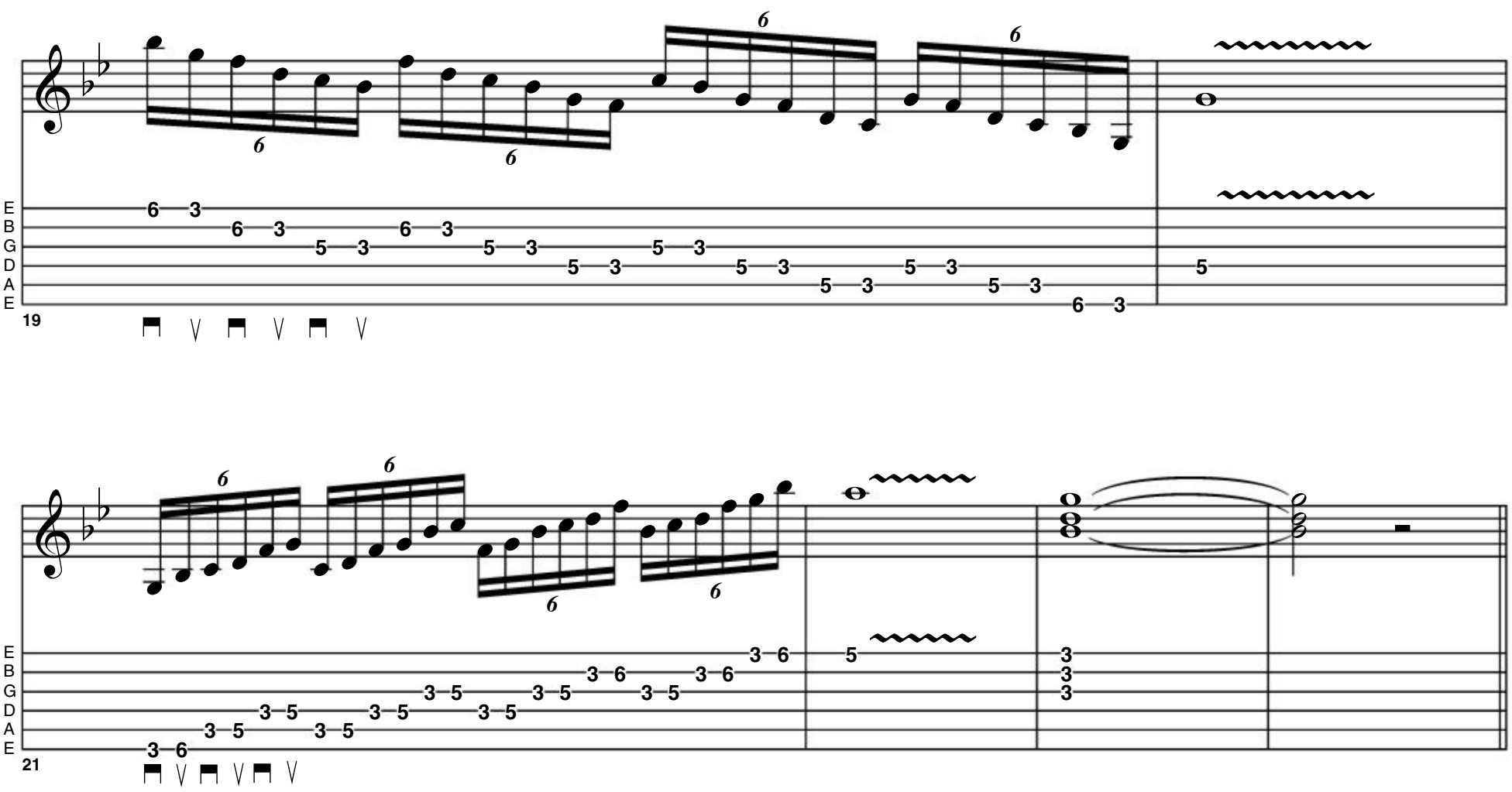
Ex 2



EXAMPLES

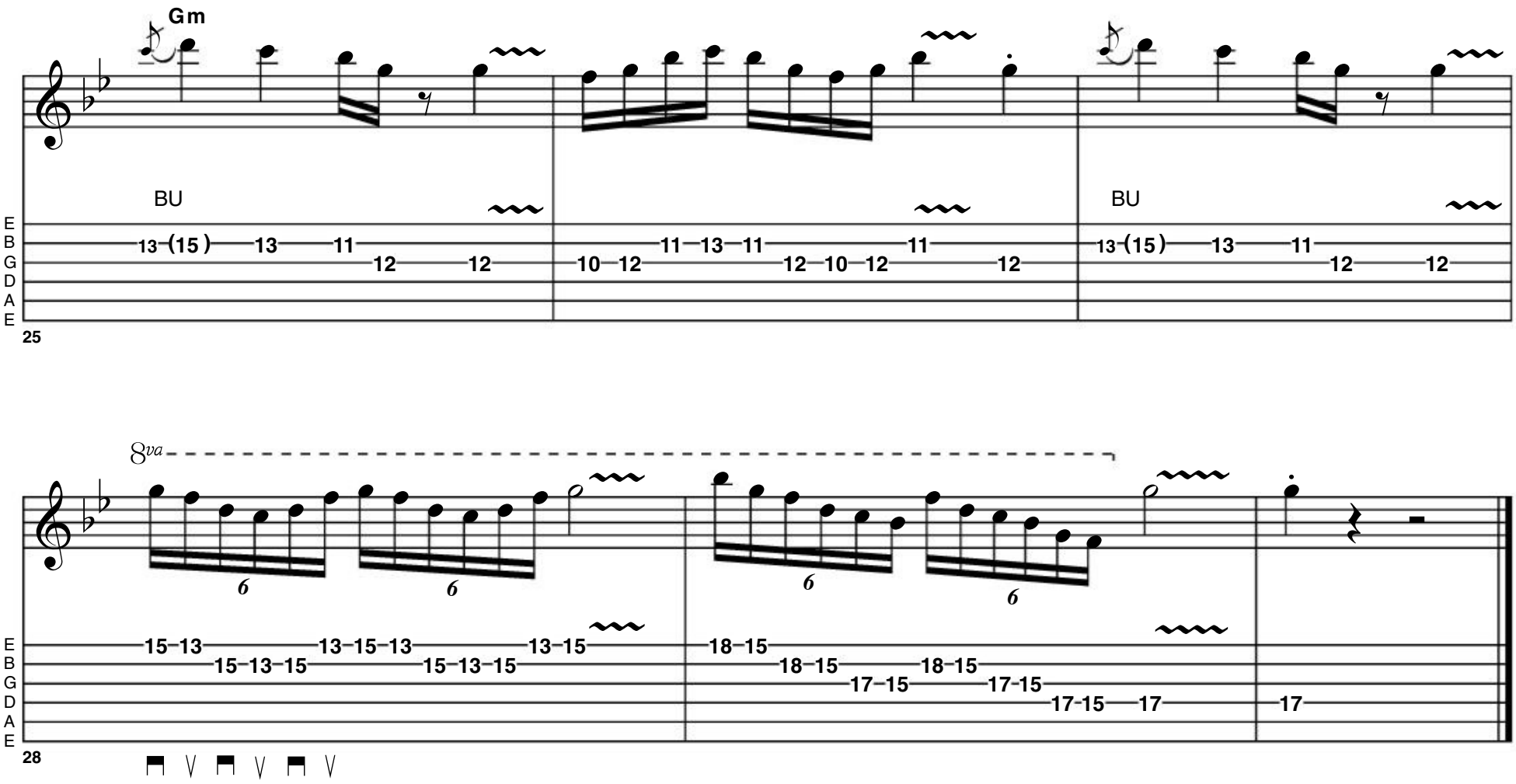
EXAMPLE 3 MINOR II-V-I OVER G MINOR This example uses more superimposed arpeggios and creates a Minor II-V-I idea over the G Minor chord. The first half of the first bar uses an A Diminished arpeggio starting on an F# note (chord II) before moving on to a D7 Augmented arpeggio (chord V), which resolves to the G Minor (chord I). In the final bars we find a mixture G Harmonic Minor and G Blues scale ideas.

EXAMPLE 4 BENSON STYLE PICKING The following licks pay homage to George Benson and Isaiah Sharkey's picking technique. Sharkey sometimes plays with the rounded edge of his pick, which helps him play smoother and faster. This adds excitement and works well alongside the jazz and blues influences in Sharkey's playing.

Ex 3

Ex 4

EXAMPLES

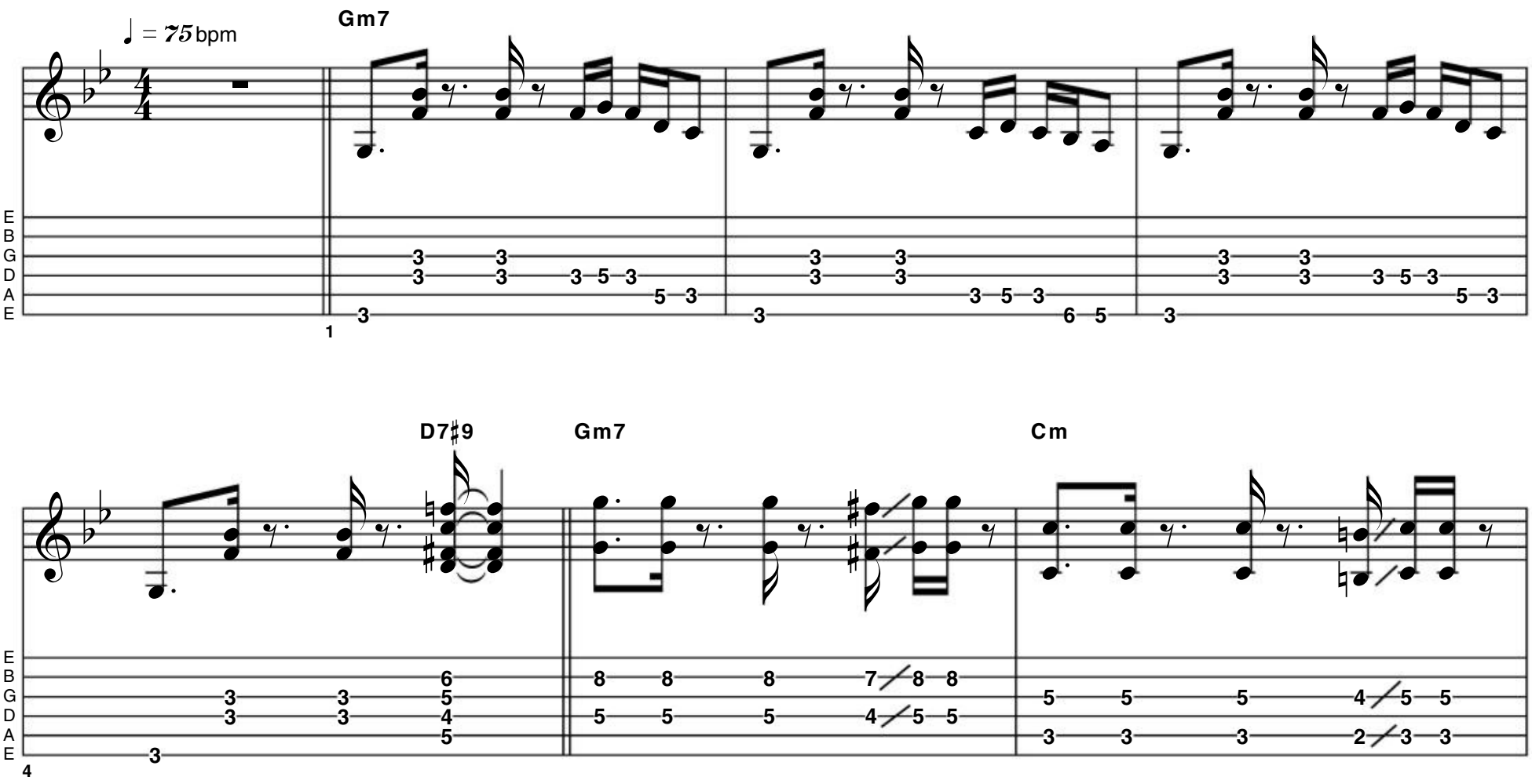
EXAMPLE 5 BLUESY PENTATONICS This final example combines Isaiah Sharkey's blues influences with some more rapid Pentatonic licks. The combination of all of the ideas presented here showcase many ways in which Sharkey might play over a simple G Minor groove.

Ex 5



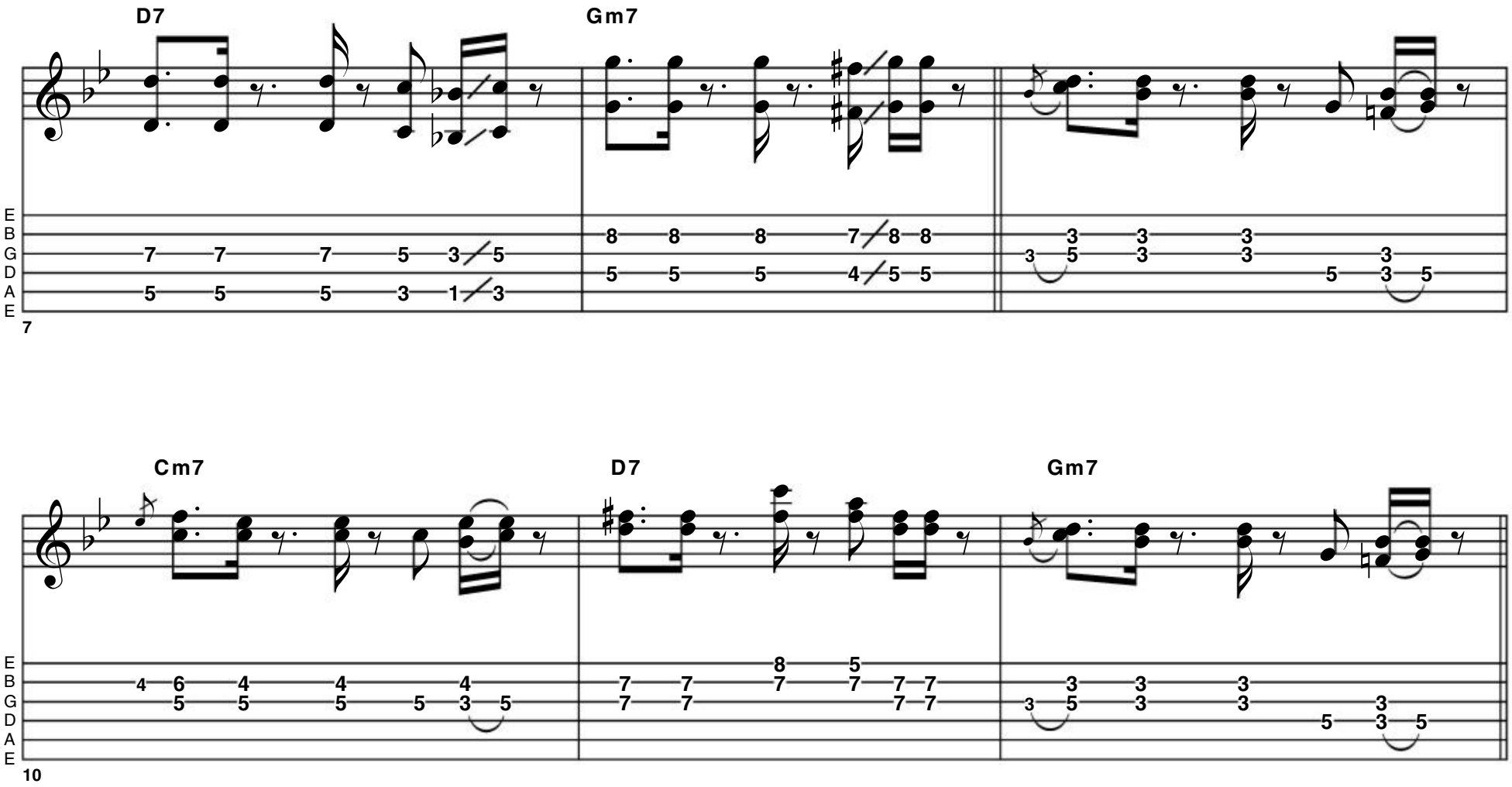
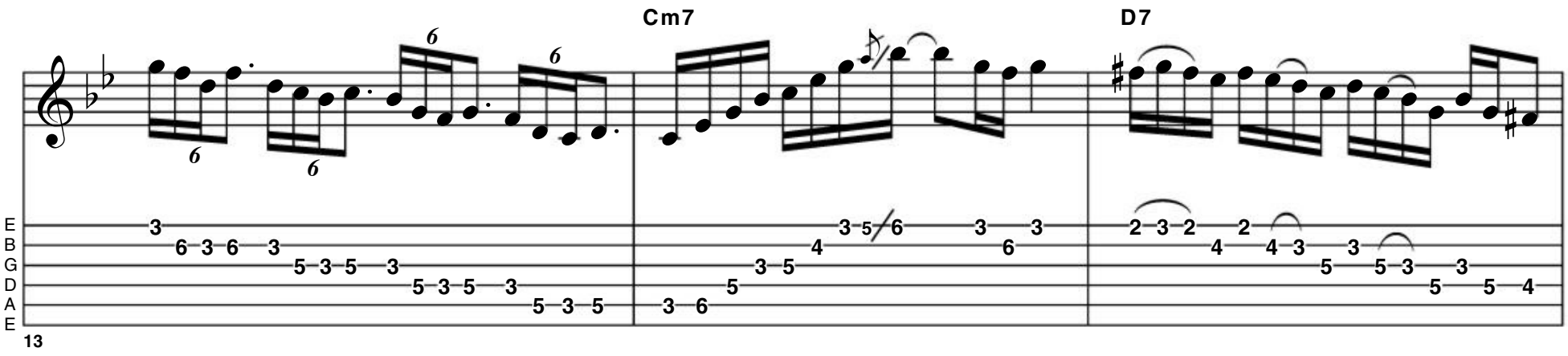
ISAIAH SHARKEY STUDY PIECE

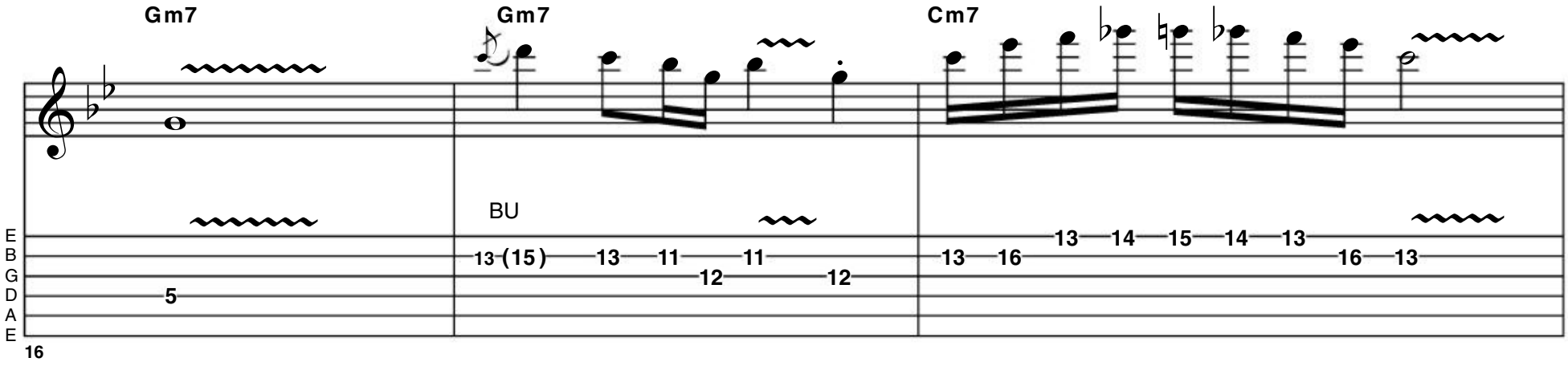
[Bars 1-4] These bars feature a rhythmical introduction based around a Gm7 chord before hitting a D7#9 at the end of bar 4. This idea is inspired by Isaiah Sharkey's work with Grammy winning singer-songwriter, D'Angelo.

[Bars 5 -8] This section kicks off the chord progression for the piece, a I-VI-V-I in the key of Gm. The use of octaves adds a funky rhythm line while also bringing in some melodic content, as often heard in Sharkey's work.

ISAIAH SHARKEY STUDY PIECE

[Bars 9-12] Here's another approach to rhythm guitar that Sharkey sometimes employs, this time using double-stops and hammer-ons. This style of playing is great for adding melodic lines to your rhythm playing.

[Bars 13-24] There's a 12-bar guitar solo during this section. The first four bars of the solo make use of a G Minor Pentatonic run over the Gm7 chord, a Cm7 arpeggio with an added A note at the top over the Cm7 chord, and then a G Harmonic Minor line over the D7 chord - this includes an F# note which nicely outlines the Major 3rd of the D7.

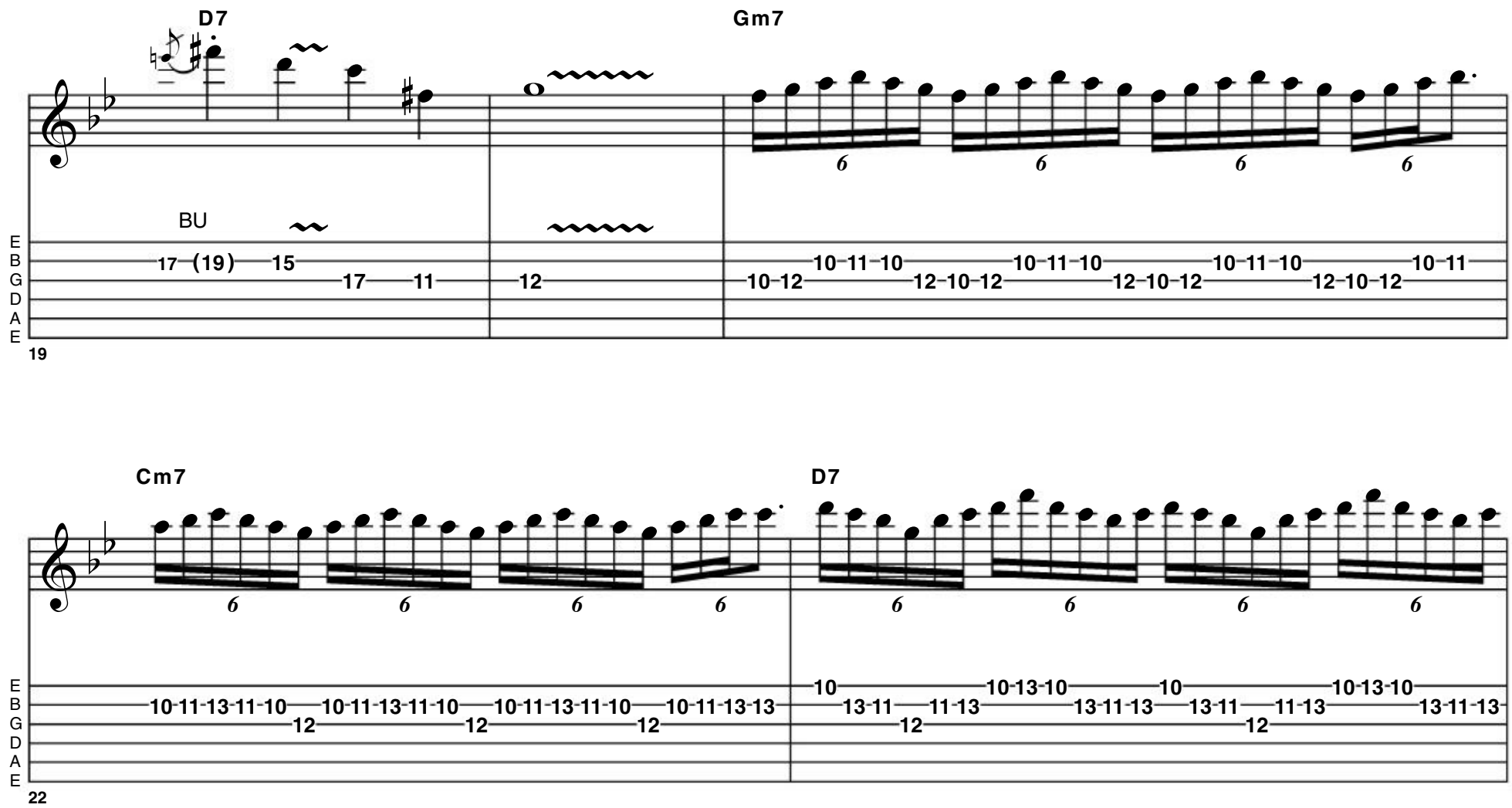
[Bars 17-20] The next four-bar idea takes a more bluesy approach to soloing, a key part of Sharkey's playing , as heard with John Mayer. The licks here follow the underlying harmony with a G Minor Pentatonic idea over the Gm7 chord, a C Blues scale lick over Cm7, and a D Major Pentatonic line over the D7 chord.





ISAIAH SHARKEY STUDY PIECE

[Bars 21-24] Here we see some fast sextuplet picking in G Natural Minor over the Gm7 and Cm7 chord, then D Minor Pentatonic over the D7. Note the F# notes in bar 24 which indicates a switch to G Harmonic Minor.

[Bars 25-29] This final section closes the piece with some funky rhythm guitar lines, which descend using the fourth, third and second strings before ending with the chords of Gm9 to Gm7.



VIDEO & AUDIO https://bit.ly/GTMAG329

OSCAR PETERSON

In the final lesson of his series **Ulf Wakenius** continues his quest to bring Oscar Peterson's stunning piano licks onto the guitar fretboard.

Brought to you by...

FUNDAMENTALCHANGES

ABILITY RATING

★★★★★ **Advanced**

Info	Will improve your
Key: Various	✔ Fretboard coverage
Tempo: Various	✔ Sequencing
https://bit.ly/GTMAG329	✔ Burst phrasing

One of the tunes that regularly featured on our set list with Oscar was his original composition Nigerian Marketplace. Unusually for Oscar, it was more modal in its approach. Beginning with an Am9 chord, the progression descends a whole tone to Gm9. It then shifts down another tone to Fm9, followed by an E9#11 then a resolution to E♭maj9#11.

When the sequence changes to Fm9, this is a 'disguised' II-V-I in the key of E♭ Major. Normally, the sequence would read Fm9-B♭7-E♭maj7. In Nigerian Marketplace, the E♭9#11 chord is a ♭5 substitution for B♭7, and the E♭maj7 has been extended and altered to become an E♭maj9#11.

Building on the motival theme of last month's article, here are some ideas you can use when jamming over several bars of a static chord. We'll also deal with the disguised II-V-I part of this tune.

Oscar Peterson combined great sophistication with phenomenal chops

The first few licks deal with the most obvious modal shift: A Minor to G Minor. In modal jazz, it's normal to treat each chord as a tonal centre in its own right, so here we are mostly concerned with creating colours and textures over the chords in isolation. 61

NEXT MONTH *Next month we begin a brand new rockabilly series with* ***Darrel Higham***

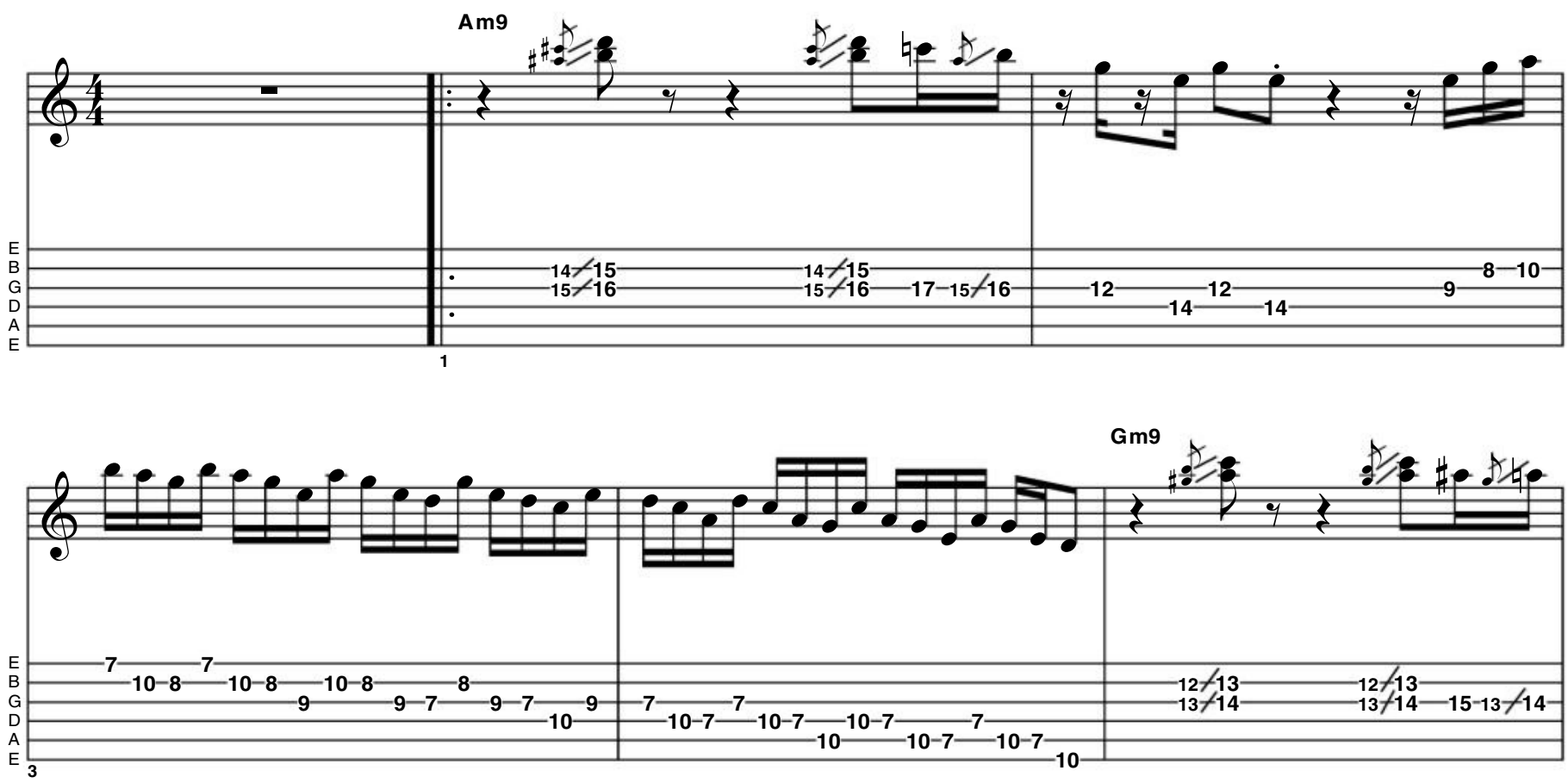
Get the Tone

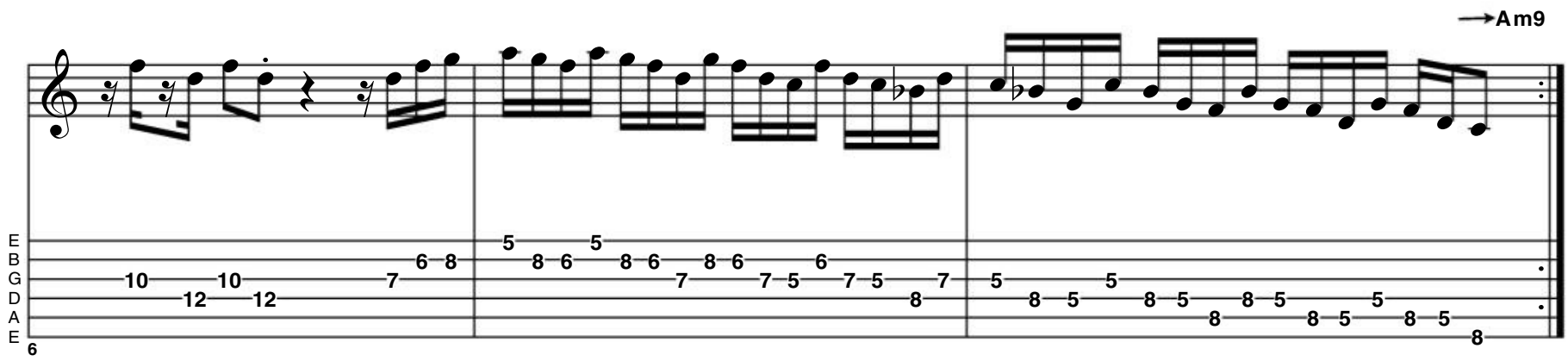
In attempting to play piano style licks on the guitar it makes sense to use a sound that's at least related to that instrument. So, not too dirty, not too much sustain, but plenty of clarity and the ability to hear the expression within each note. So, neck pickup (or middle if you have that setting), a clean amp and just a hint of reverb should put you in the right ballpark.

DON SMITH / RADIO TIMES / GETTY IMAGES

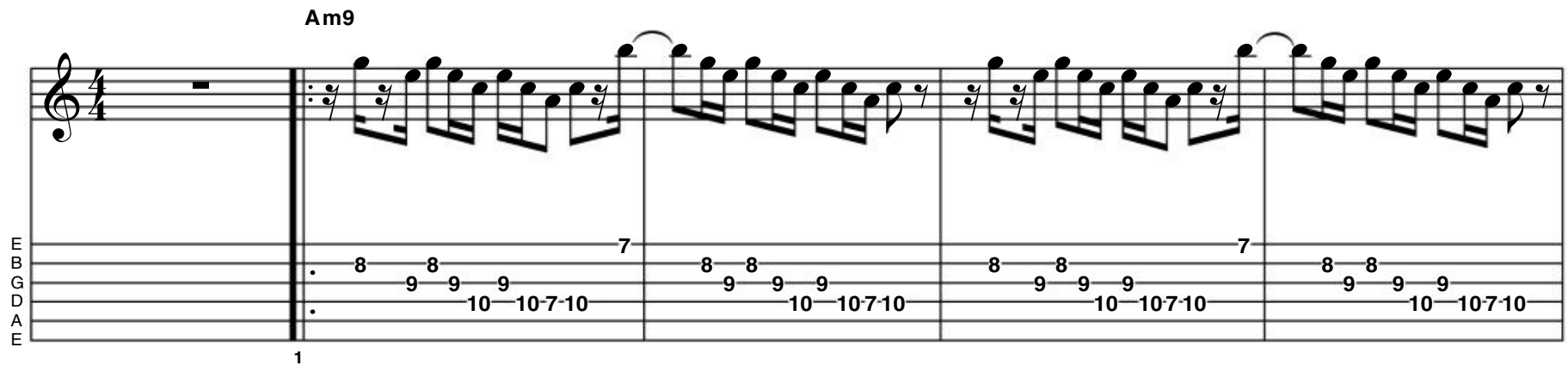
EXAMPLE 1 **TONAL CENTRES**

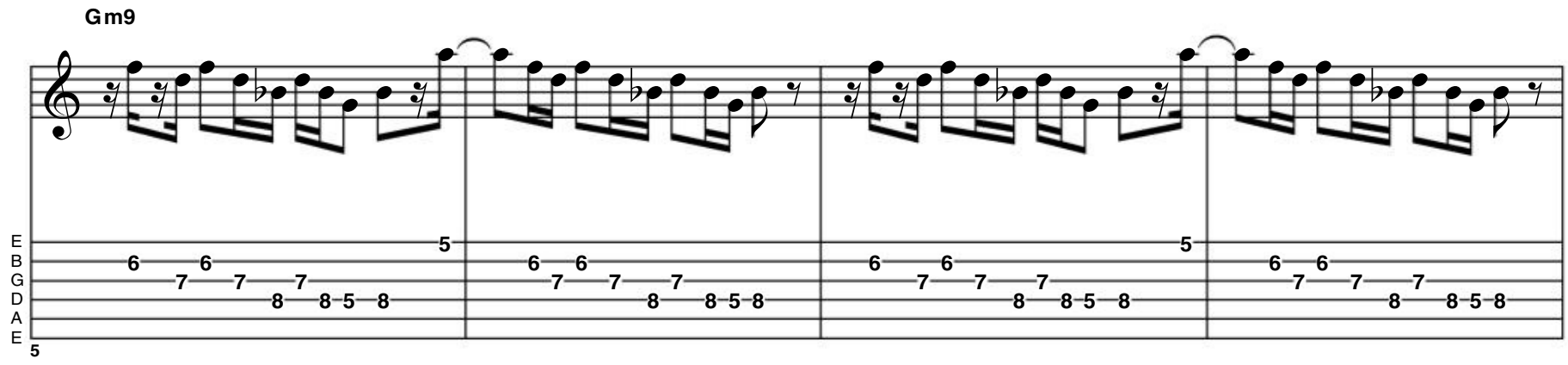
In Example 1 I'm thinking in terms of the relative Major key for each tonal centre. C Major is the relative Major key of A Minor, and B♭ Major is the relative key of G Minor. Unlike blues, where a song has an overall tonal centre, in modal jazz the motif often shifts along with the tonal centre of each new chord.

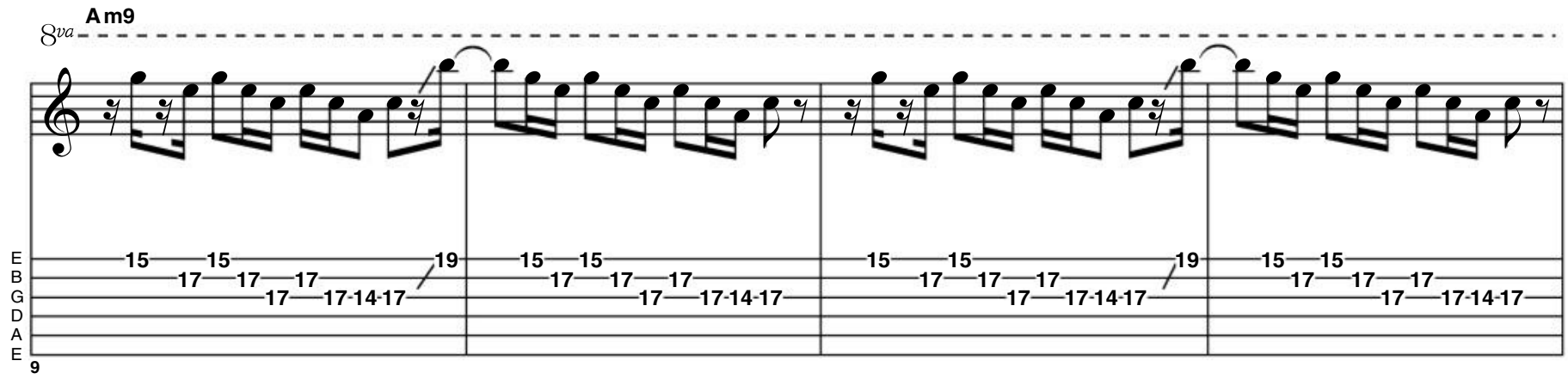


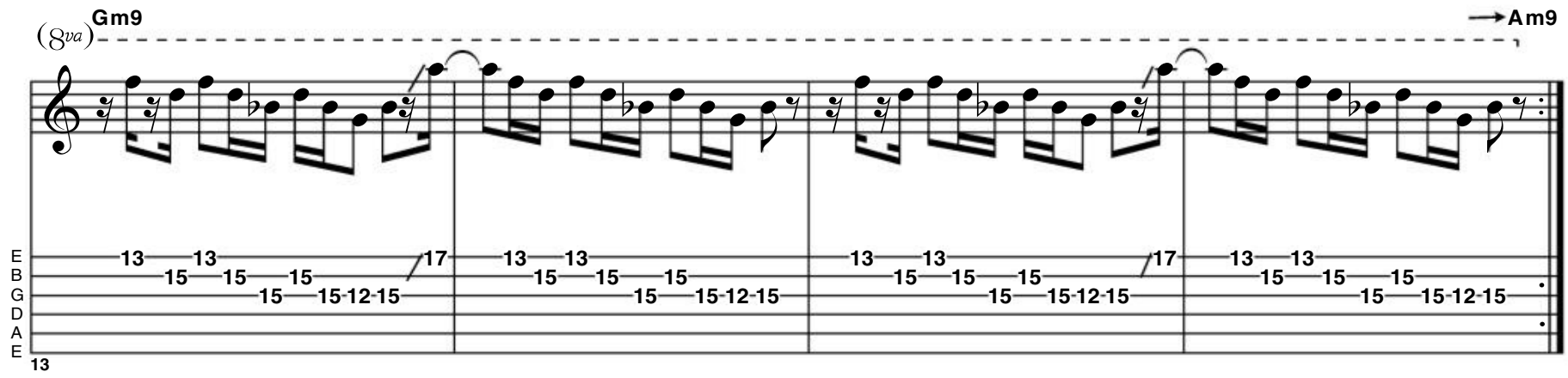
EXAMPLE 1 **TONAL CENTRES** ...CONTINUED

EXAMPLE 2 **COMMON TONES**

The melody played over the Am9 chord in this example is based around the common Cmaj7 chord shape played in seventh position. The top note of the Cmaj7 voicing (a B note on the first string, 7th fret) is the 9th of an Am9 chord. This idea is transposed down a tone for the Gm9 chord, so now we're using a B♭maj7 chord shape. In bars 9-16, the whole idea is played again but an octave higher.



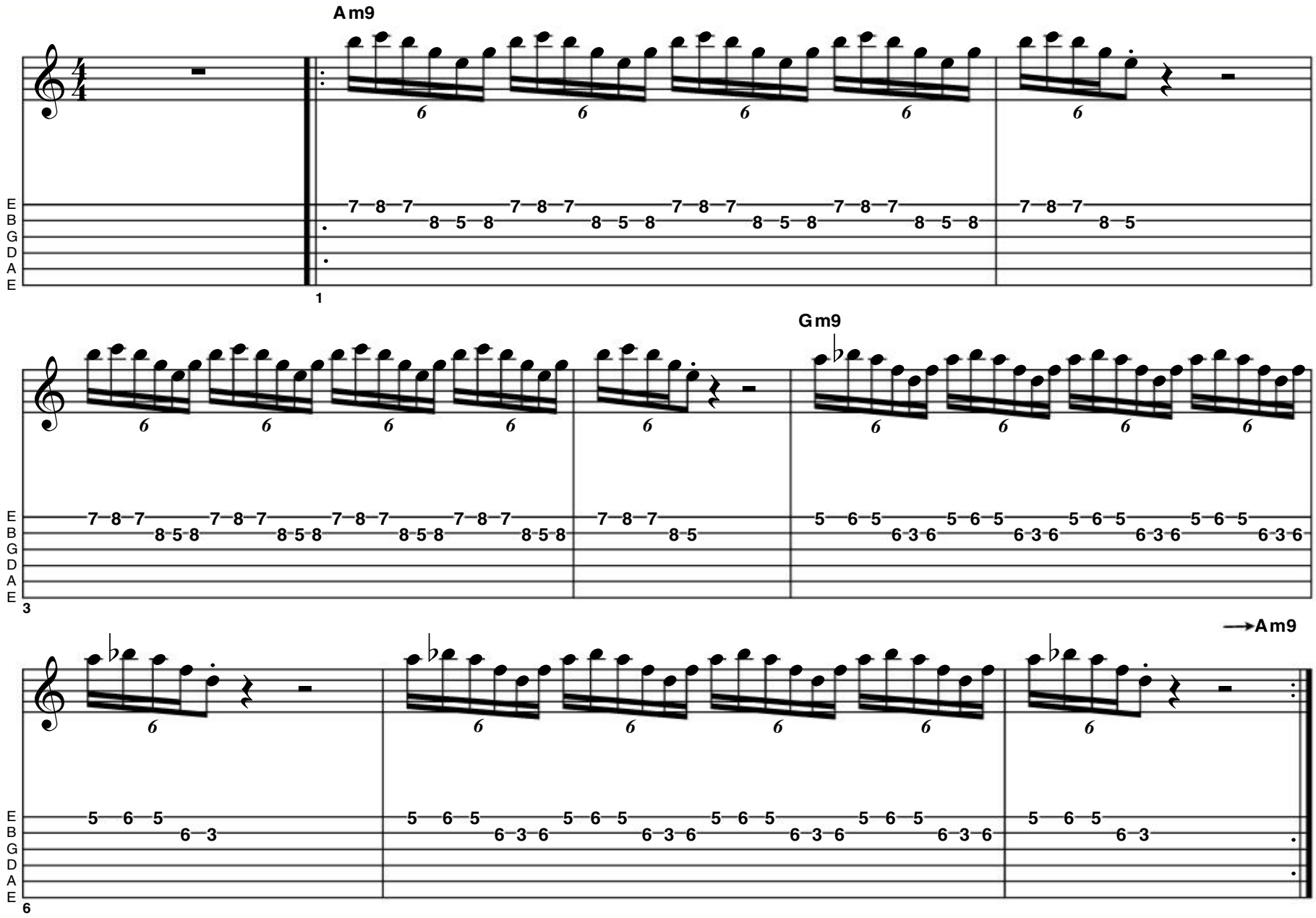






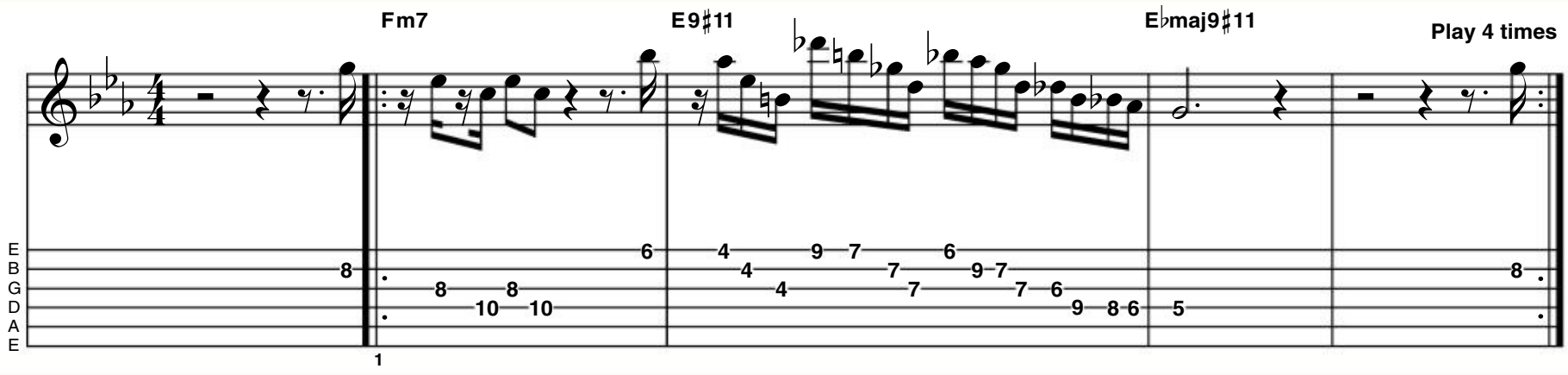
EXAMPLE 3 **LOOPING SEQUENCE**

This lick creates a fast sextuplet looping sequence in C. Treat each six-note phrase as two separate fretting-hand movements. Execute the three notes on the first string with a hammer-on/pull-off with first and second finger. Then, play the three notes on the second string with a hammer-on/pull-off using third and first digits. Your fretting hand needs to jump back to accommodate the second hammer-on/pull-off, then forward again for the next loop.



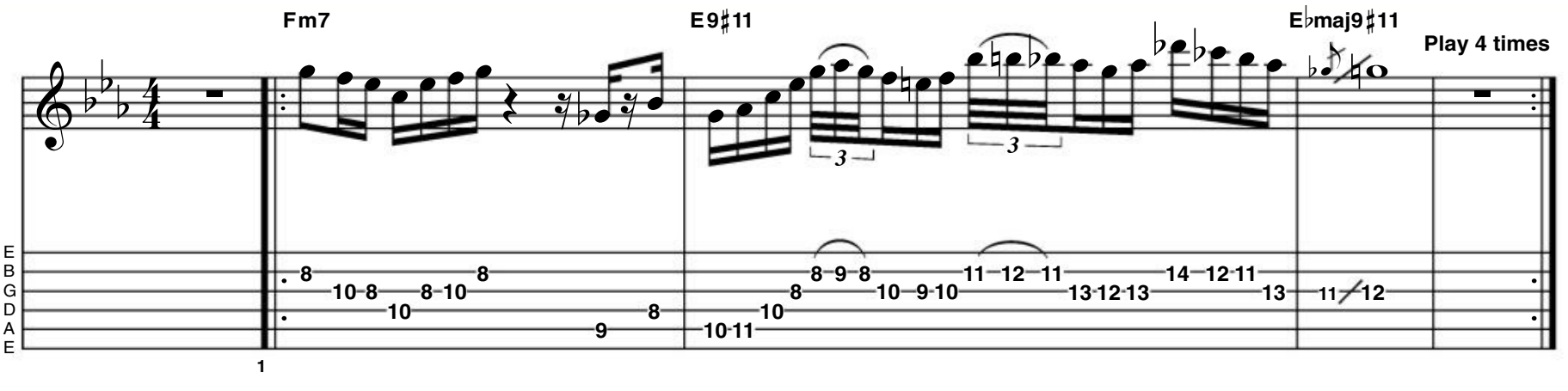
EXAMPLE 4 **SUBSTITUTIONS**

Here's that disguised II-V-I in E♭ Major. The ♭5 substitution in bar 2 (E♭9#11) creates dissonance and gives us scope to play spicier lines. In Ex4 bar 2 is the main point of interest and there are two substitution ideas at work: the first is the idea of superimposing Minor tonalities over Dominant chords. When you encounter a Dominant chord, you can substitute a Minor chord whose root is a perfect 5th above it. So, over our E Dominant chord we can play B Minor ideas, and the middle part of the phrase is a Bm9 arpeggio. It's also common to move licks in ♭3rds. The phrase that begins on the final note of bar 1 and continues into bar 2, spells an A♭m9 chord shape. This is just the Bm9 shape played a ♭3rd lower. I could equally have shifted the Bm9 up a ♭3rd to Dm9. Or played all three. To 'audition' this idea yourself, try hitting your open sixth string, then play the upper notes of A♭m9-Bm9-Dm9-Bm9, with the E bass note ringing throughout. This is a common sound in modern jazz.



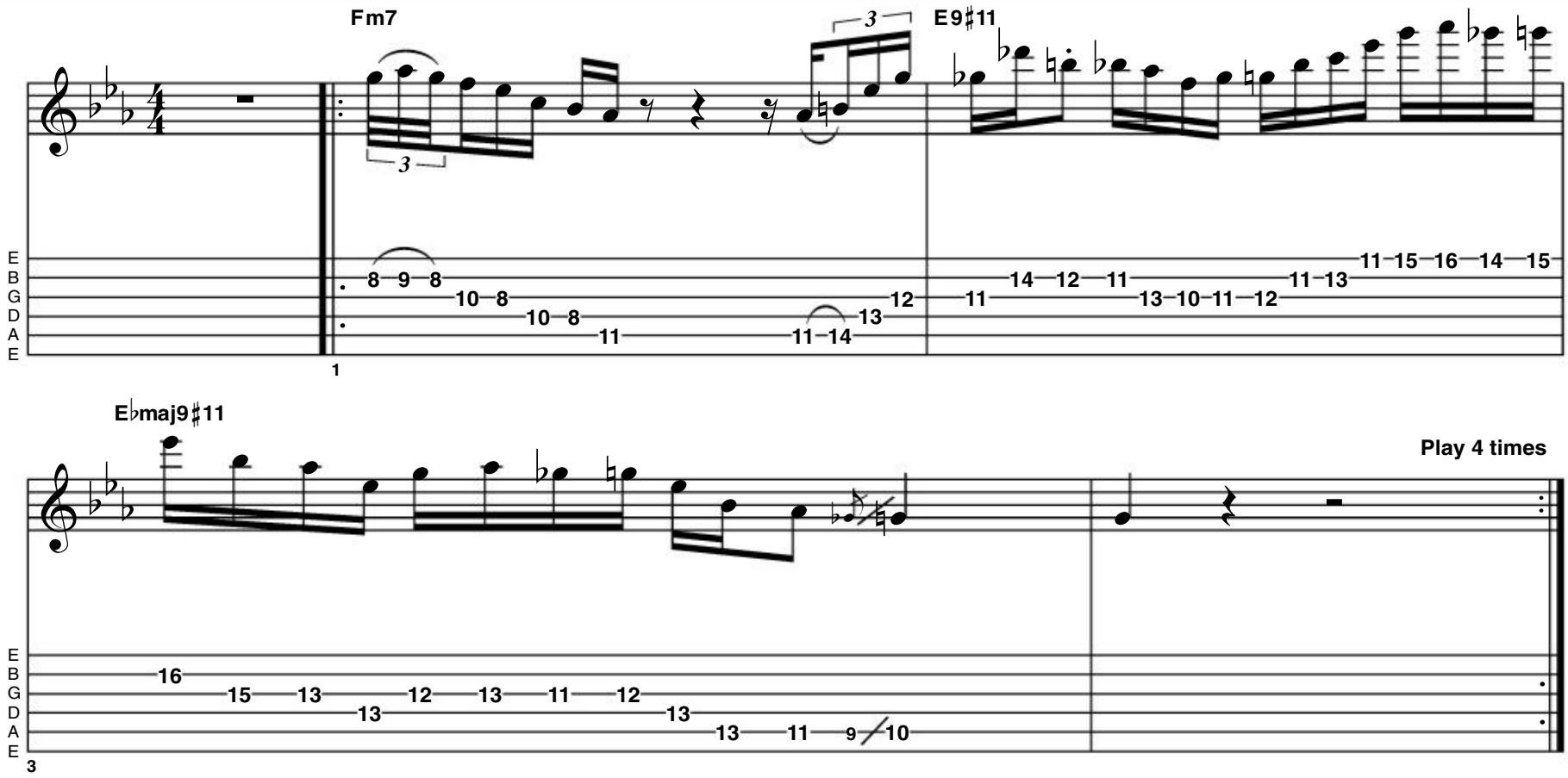
EXAMPLE 5 **SUBSTITUTIONS 2**

Over the Fm9 chord in bar 1 is a phrase using notes from an A♭maj7 chord (A♭ Major is the relative Major key of F Minor). This idea continues in bar 2, where the first seven notes are from an A♭maj7 arpeggio. Next, the focus shifts to the E9#11 chord where the second triplet 'trill' (second string, 11th-12th frets) highlights the #11.



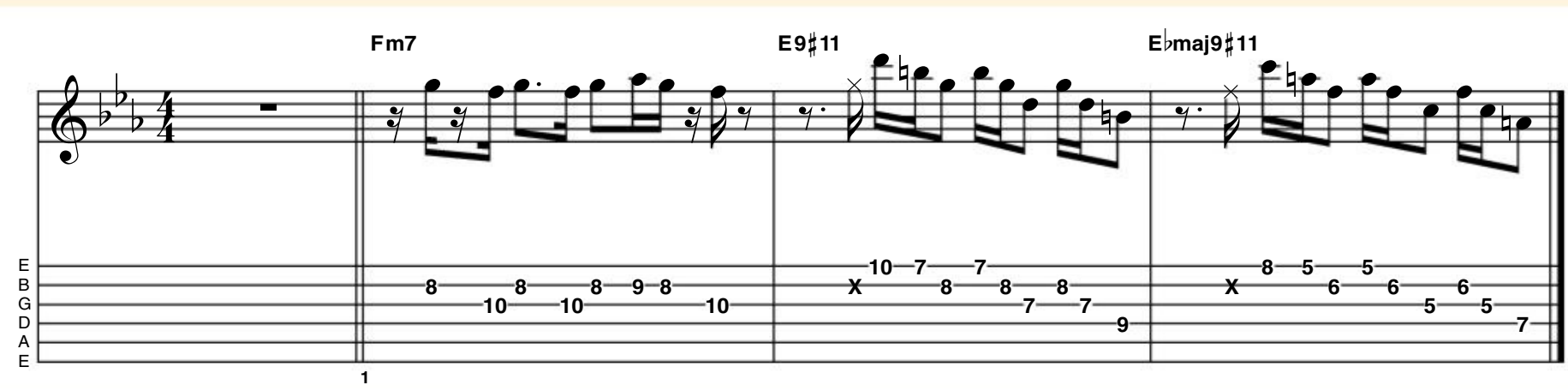
EXAMPLE 6 **SUBSTITUTIONS 3**

The following example also features an A♭maj7 arpeggio lick over the Fm9. The line that spans the end of bar 1 and the beginning of bar 2 begins with an augmented shape that leads to the E9#11's #11 note (a notated B♭ note - or A# from an enharmonic perspective - played on the second string at the 11th fret).



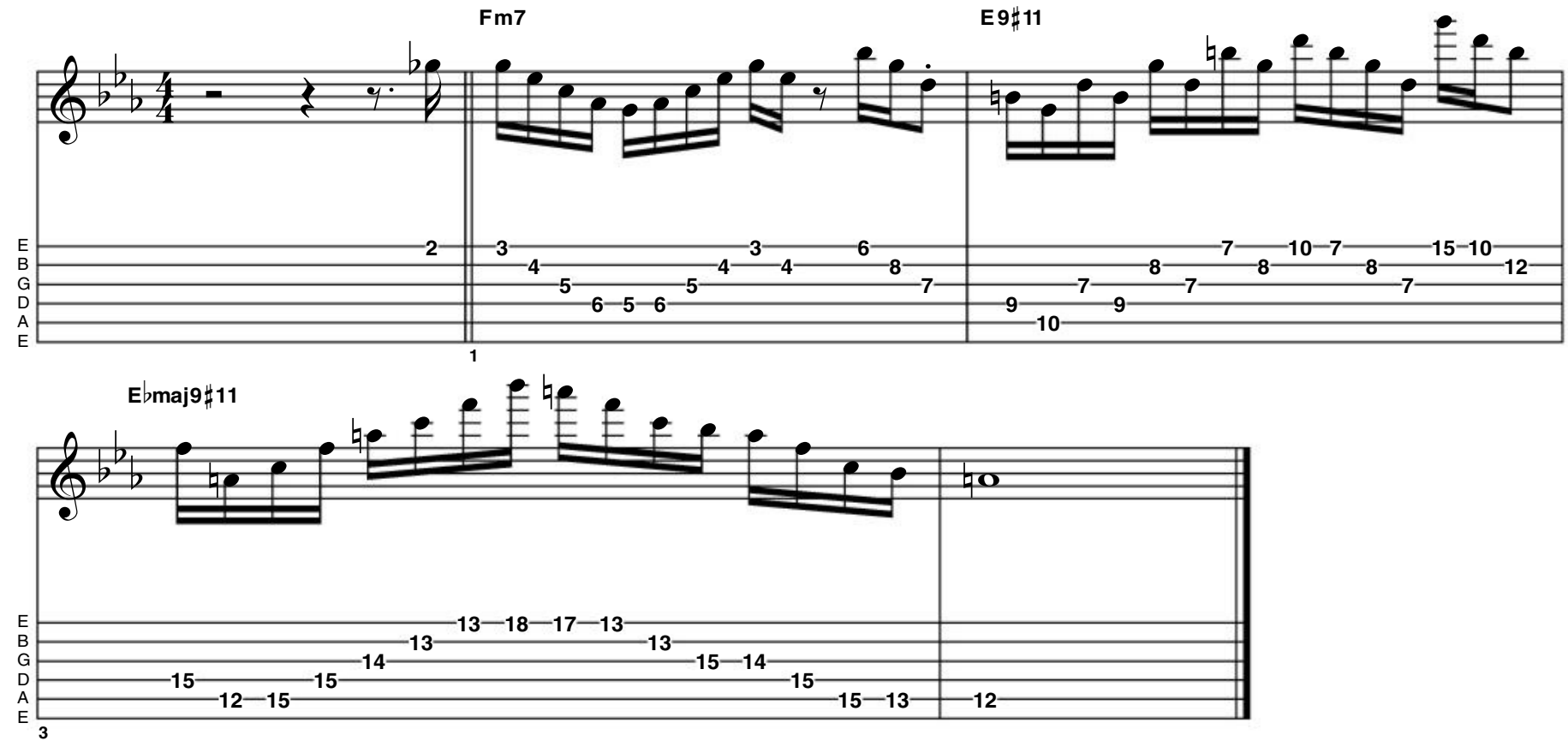
EXAMPLE 7 **SUBSTITUTIONS 4**

In bar 2 of this line I play E Minor triad inversions over the E9#11 chord (D -B -G, B- G -D, G- D -B). The E Minor sound works over an Altered Dominant chord because the note B is the 5th of E9#11, and the D is the ♭7. Only the G is dissonant, but this gives the line an outside/inside sound, as the G is played only fleetingly.



EXAMPLE 8 **SUBSTITUTIONS 5**

In this final example, an A♭maj7 arpeggio is superimposed over Fm9 in bar 1. In bar 2 the E Minor triad over E9#11 is used again, but this time the notes are sequenced. In the final bar, the sound of E♭maj9#11 is spelled out with an arpeggio and I add in the 6th of the chord (a C note). This means that for much of this long phrase I'm playing the notes F-A-C, which are of course the notes of an F Major triad. E♭maj9#11 is a complex chord to think about, so it might help you to know this trick of playing the notes of a Major triad a whole step above the root. The Major triad notes F-A-C, are also the 9th, #11 and 6th of E♭maj9#11.

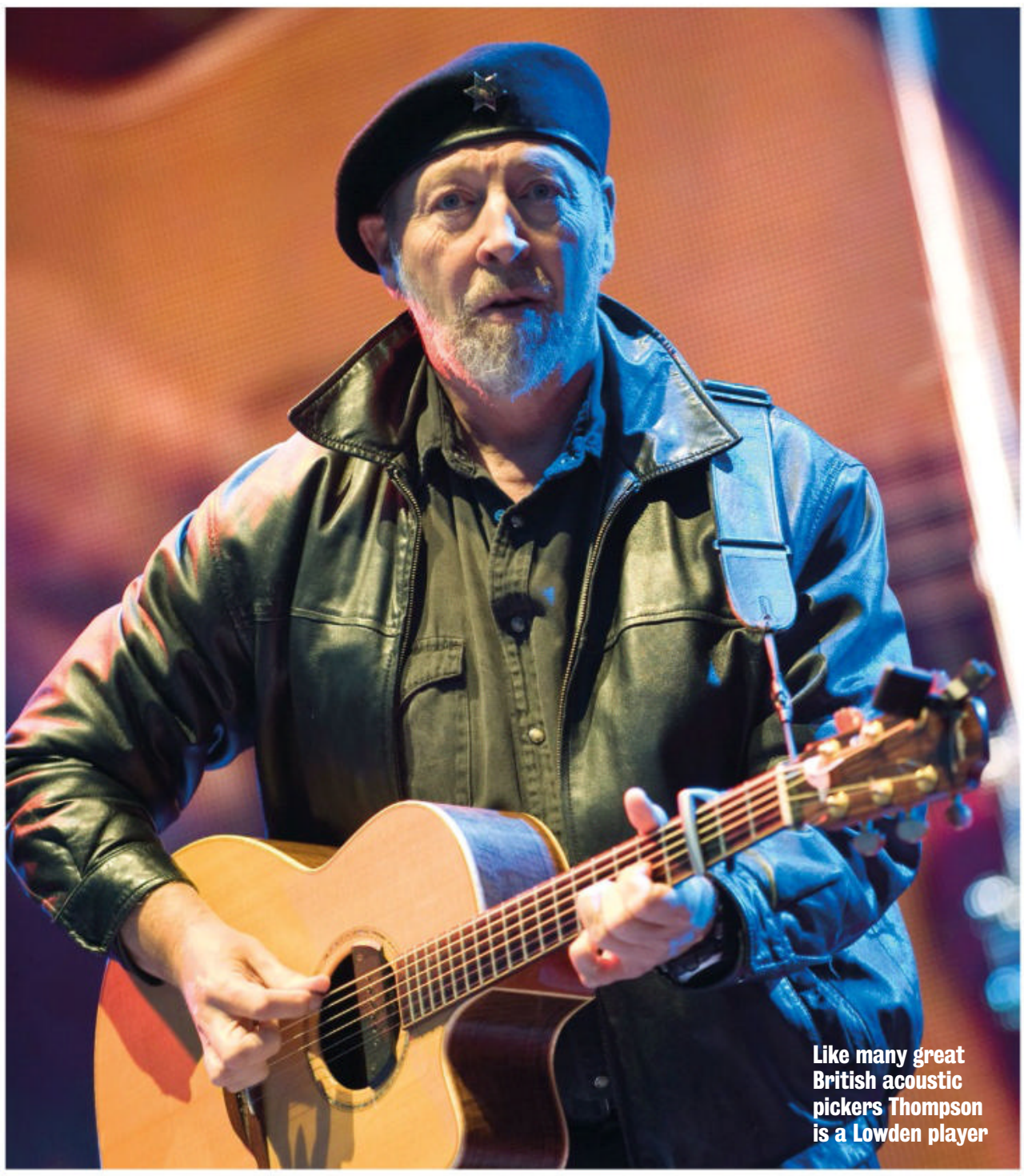


VIDEO & AUDIO https://bit.ly/GTMAG329

RICHARD THOMPSON

ON VIDEO

Stuart Ryan gives you your marching orders as he examines a Thompson style fingerpicking piece in 2/4 time. First and second fingers, right turn!



Like many great British acoustic pickers Thompson is a Lowden player

ABILITY RATING

★★★☆☆ Moderate

Info
Key: D Minor
Tempo: 97bpm
https://bit.ly/GTMAG329

Will improve your
✔ Accenting the beat in 2/4
✔ Steady pulse with the thumb
✔ Faster fingerpicking rhythms

One of the UK's most legendary folk artists, singer-songwriter Richard Thompson came to prominence in the 1960s with folk-rock group Fairport Convention. He followed this with a successful solo career that's still going strong today. While the English folk sound is prevalent in Thompson's style there's no denying that a strong Celtic element runs through his playing too. This is especially evident in his instrumental guitar work which is full of Celtic style ornamentations and common fingerstyle devices like the alternating bass lines and altered tunings. One of his most famous compositions, '1952 Vincent Black Lightning' is a a veritable masterclass in this.

Thompson is a 'guitarist's guitarist' and has released some great instructional material focusing on the Celtic influence on his playing. This month's study examines how he may play on a march in 2/4, a common feel in Celtic music. There are several techniques to focus on here – to begin with you need to emphasise the 2/4 feel by accenting beat one each time. You'll also work on fingerpicking independence as the thumb picks consistently

"Thompson is a 'guitarist's guitarist' and has released some great instructional material focusing on his Celtic influences"

on the beat while the picking-hand fingers will be playing on and around the beats. The main demands on the picking hand will be the more rapid-fire rhythms such as the semiquaver melody at the start of the second bar, and in bar 24 you'll notice 'stretched out' dotted quaver followed by a semiquaver. Drop D tuning is commonly used in the solo guitar world by Thompson and others, and helps provide a 'bigger' sound to the low end.

NEXT MONTH *Stuart arranges* ***Auld Lang Syne****, ready for you to prep for New Year!*

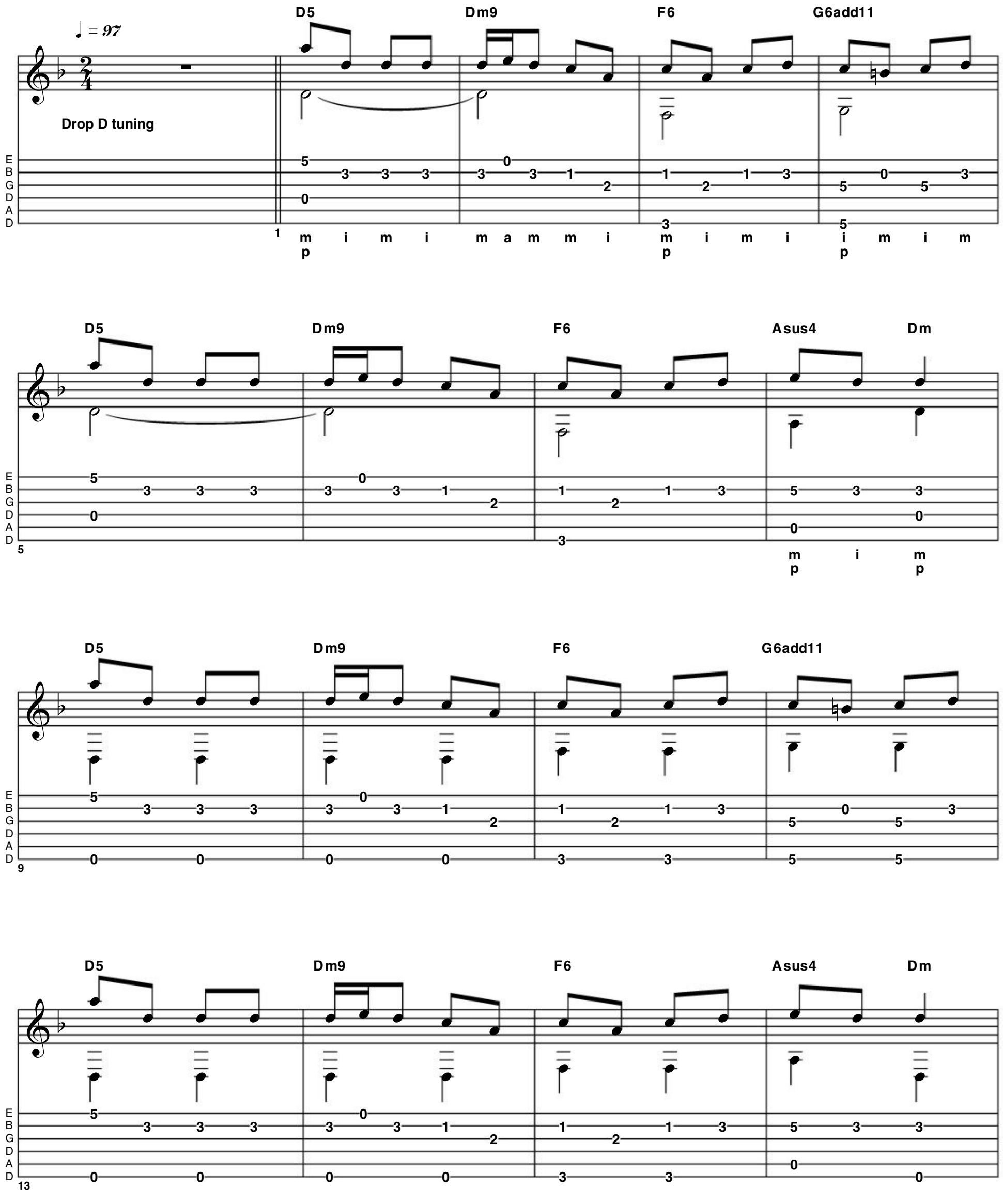
Get the Tone

I recorded this with a Collings OM1 Julian Lage model though any good acoustic will fit the bill - OM style guitars will give a fast, even response on material like this and you may want to try using a capo at the 2nd fret to make things easier for the fretting-hand fingers.The recording was produced with DPA and Royer microphones through Buzz Audio and Chandler preamps running into Logic Pro X.

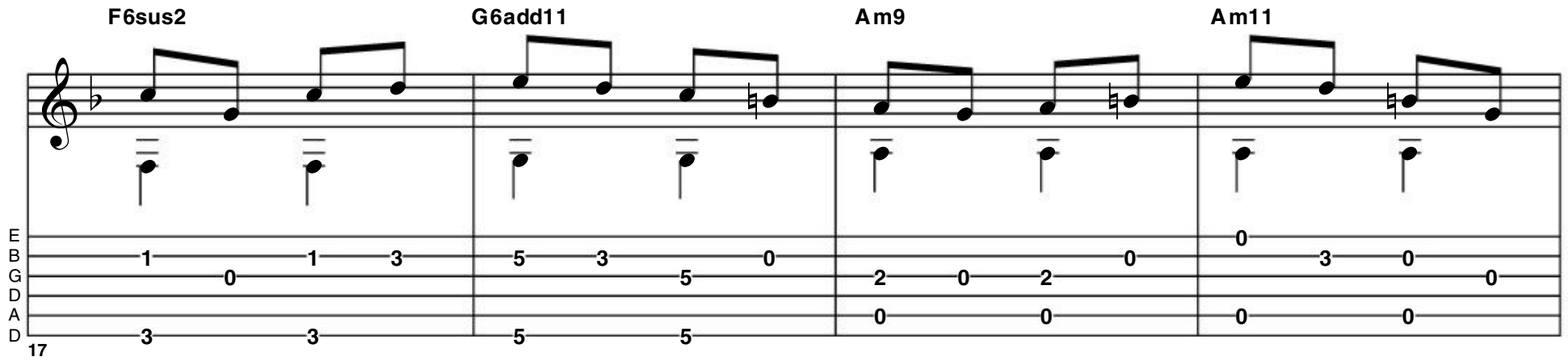
TRACK RECORD One of Thompson's seminal albums was 1991's Rumour And Sigh, a great starting point as it features the fingerpicking tour-de-force, 1952 Vincent Black Lightning. Also check out Beeswing, from the 1994 album Mirror Blue, a recording that divided critics at the time. You can continue your Celtic guitar journey with my fingerstyle books The Tradition Vols 1 and 2, and The Heritage.

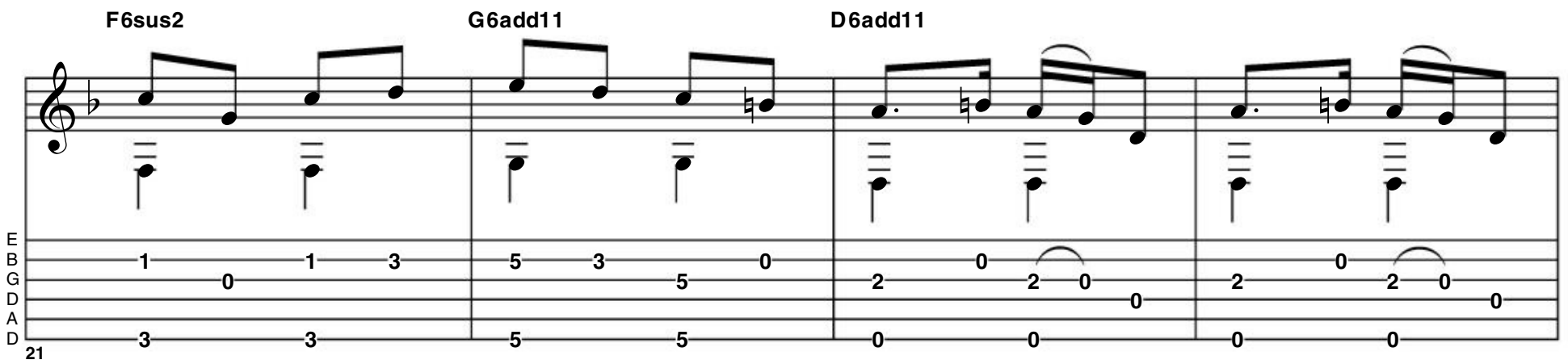
STEVE THORNE / GETTY IMAGES

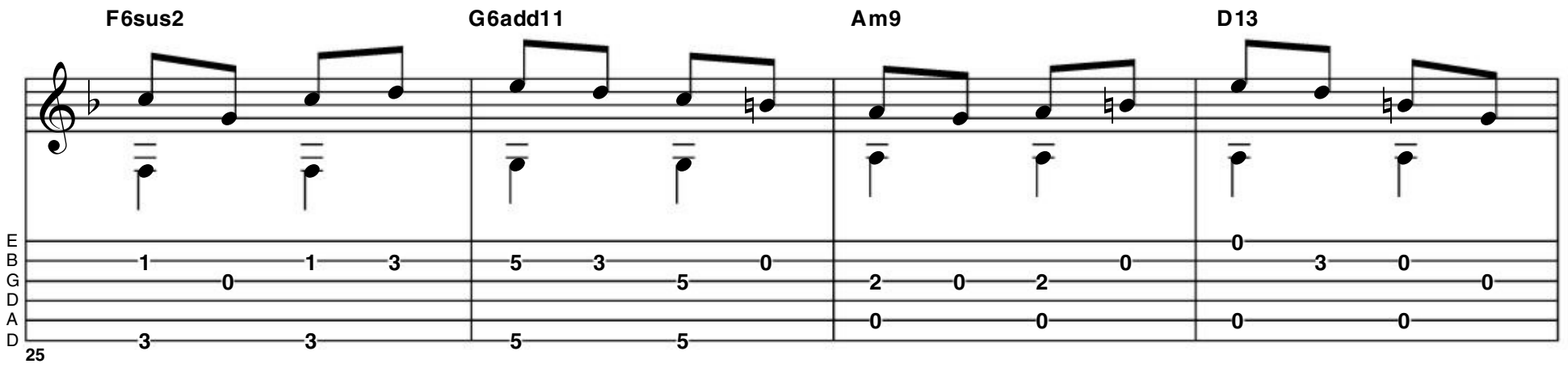
EXAMPLE 1 **RICHARD THOMPSON**

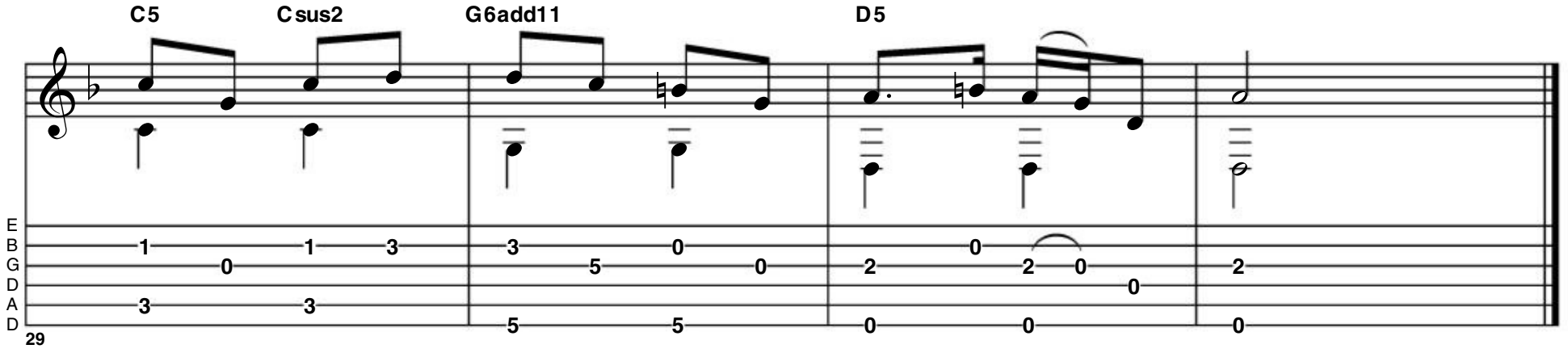
[Bars 1-16] This is a march so work on emphasising beats 1 and 2 in each bar. I've suggested picking-hand fingerings to help with playing the melody, and when repeating notes on the same string it's a good idea to alternate fingers like most versatile fingerpickers would.

EXAMPLE 2 RICHARD THOMPSON

[Bar 17 onwards] As we saw with the last Celtic arrangement you can get a great deal of musical mileage out of a piece just by developing the bass part. With this in mind consider isolating the upper melody in this arrangement then work on creating your own bass line to enhance it.









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THEM CHANGES

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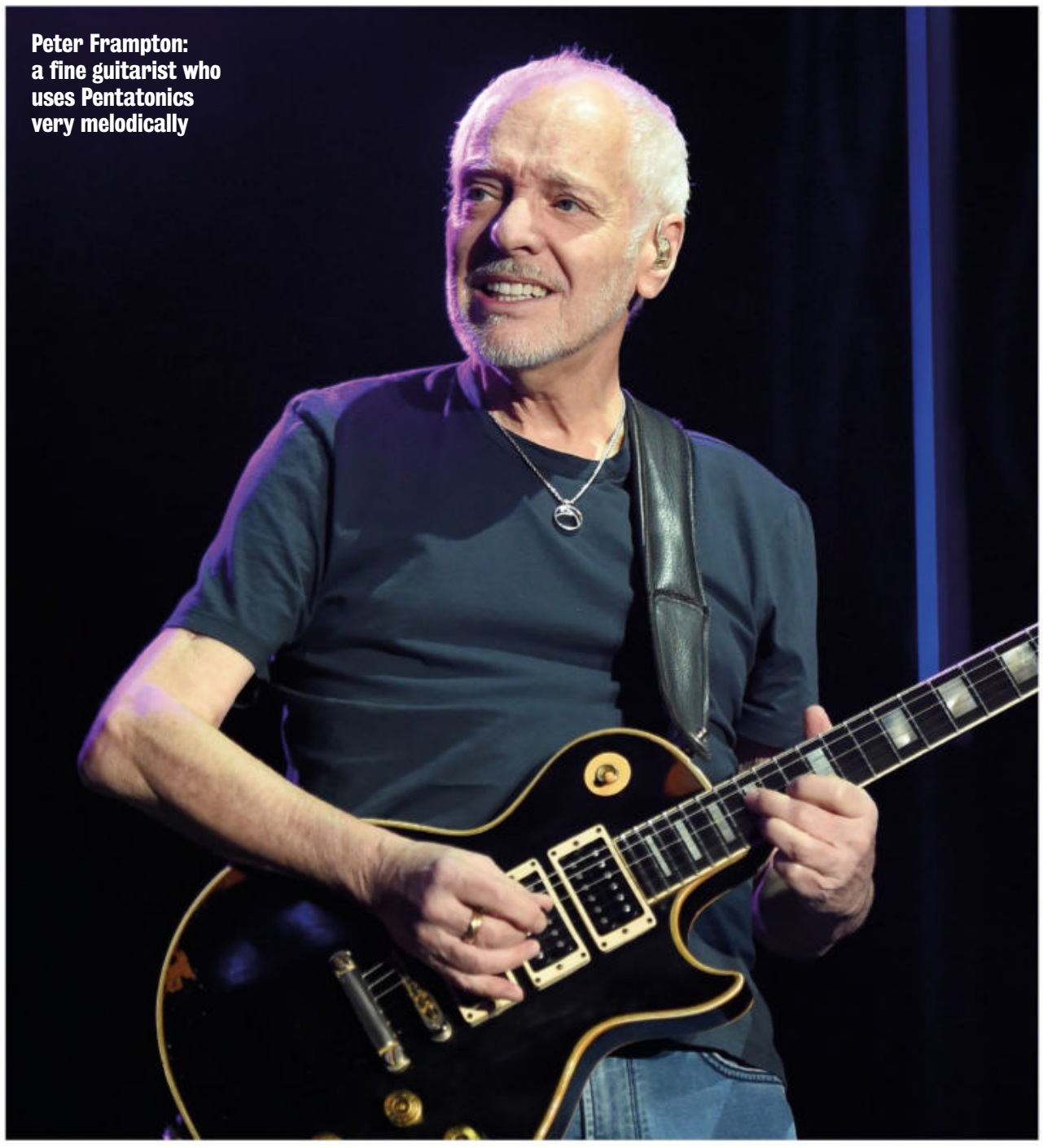
Andy G Jones of the London College of Creative Media looks at creating melodic lines using Major Pentatonic scale over Maj7 and Maj6 chords.



Peter Frampton: a fine guitarist who uses Pentatonics very melodically

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: C	✔ Major Pentatonic knowledge
Tempo: Various	✔ Melodic phrasing
https://bit.ly/GTMAG329	✔ Fretboard knowledge

This month we'll look at using C Major Pentatonic scale (C-D-E-G-A) over the chords C Maj7 and C6. The recorded vamp briefly touches on G7sus4 but it's not really heard for long enough to justify making that change. Using this Pentatonic thoughtfully way we can figure out some interesting patterns and come up with some really strong phrases. I started off exploring the intervals within the scale but then called on the influence of Peter Frampton and Vince Gill. Frampton is an often under-appreciated player but he's a master of the Major Pentatonic and uses it very musically.

Vince Gill is a another superb player who uses the Major Pentatonic inventively. Example 7 expands on this by adding the occasional 4th degree for some extra colour, something Vince often does to great effect.

Both Frampton and Gill somehow make the scale sound bluesy and soulful, despite the absence of the Minor 3rd. Peter has a great southern rock side to his playing, and the Major Pentatonic is a huge part of this sound too. Check out Frampton's recent blues and instrumental releases, All Blues and Frampton Forgets The Words, as there's some great melodic soloing on both albums.

As the Examples progress, I add bends and legato to make the phrasing more lyrical. In Example 5 the bends start to sound more like country double-stops but I didn't make them overlap in the way that the great Brent Mason,

> *"Peter Frampton is an often under-appreciated player but he's a master of the Major Pentatonic and uses it very musically"*

or a good pedal steel player might.

From Example 3, the bends come thick and fast. It's difficult to keep bends to the Major 3rd and Major 6th in tune, so practise playing the destination pitch as a fretted note before attempting the bend. It can be tricky to gauge how much pressure to apply when trying unfamiliar bends, so keep your ears open and listen very carefully to the result.

As always, if you come across a new and interesting lick or intervallic shape, make sure you document it so that you can incorporate it into your own playing.

NEXT MONTH *Andy shows how to negotiate I and IV chords with separate* ***Major Pentatonics***

Get the Tone

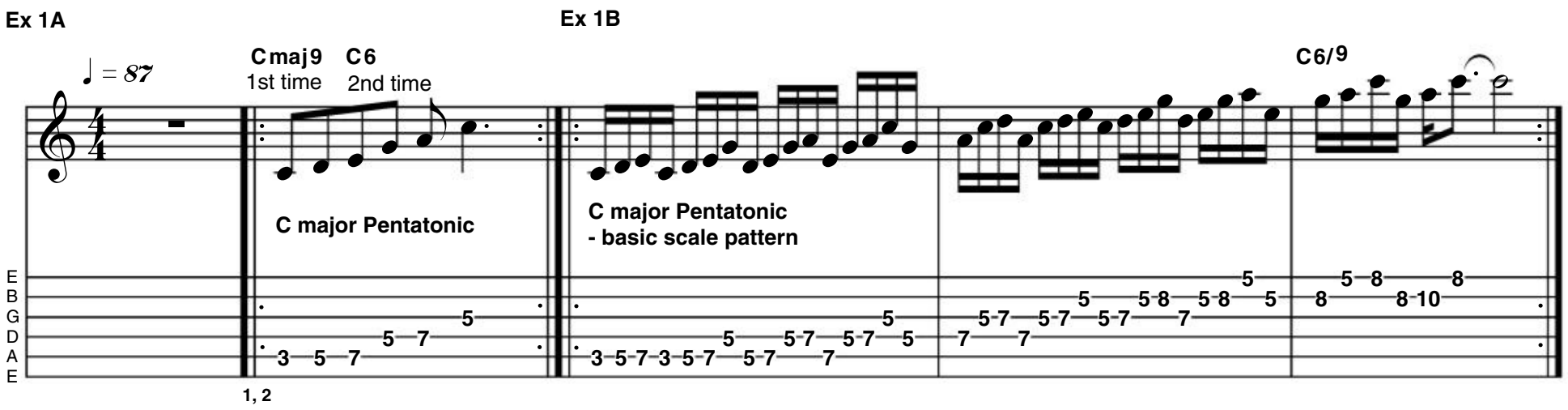
Since we've referenced Peter Frampton and Vince Gill here it makes sense to go for the type of sound that they employ. Generally it's a clean to just breaking up tone, not laden with effects (if you discount Peter's voice box). Choose your bridge pickup into an amp with light drive (or use a pedal), then add a splash of reverb or delay to taste. Trim the treble back if required.

TRACK RECORD Peter Frampton has had a long and illustrious career, and his legendary Framprton Comes Alive album is a must-have, since it contains Show Me The Way and Baby, I Love Your Way. His recent All Blues and Frampton Forgets The Words are great, too. Vince Gill (currently with The Eagles) is a formidable country artist. Check out his Down To My Last Bad Habit and Okie albums to find out why.

ETHAN MILLER / GETTY IMAGES

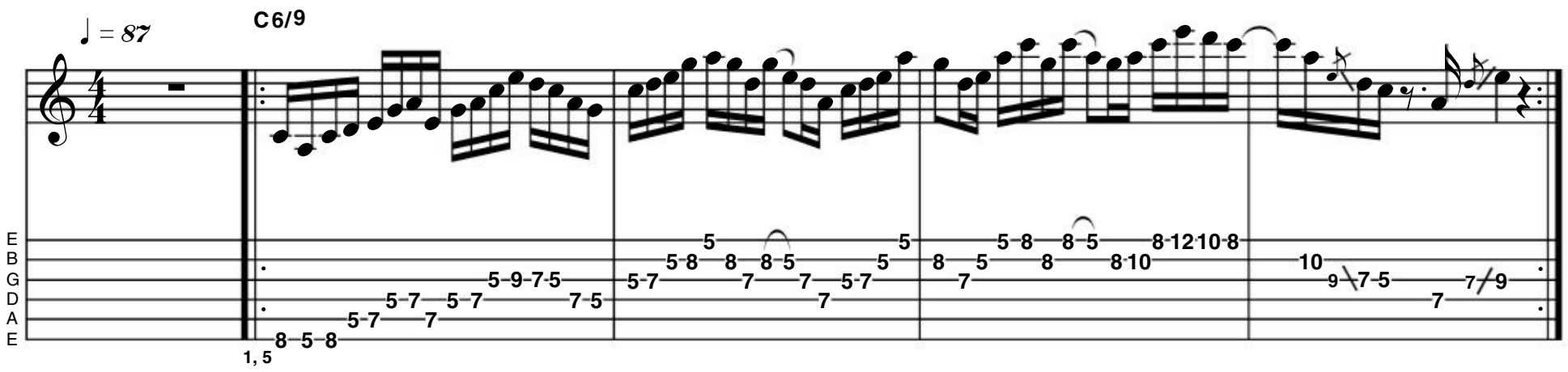
EXAMPLE 1 **C MAJOR PENTATONIC OVER BOTH CHORDS**

1a - Here is the C Major Pentatonic. First time with C Major 7th, second time with C6. 1b is a common scale pattern to wake our ears up.



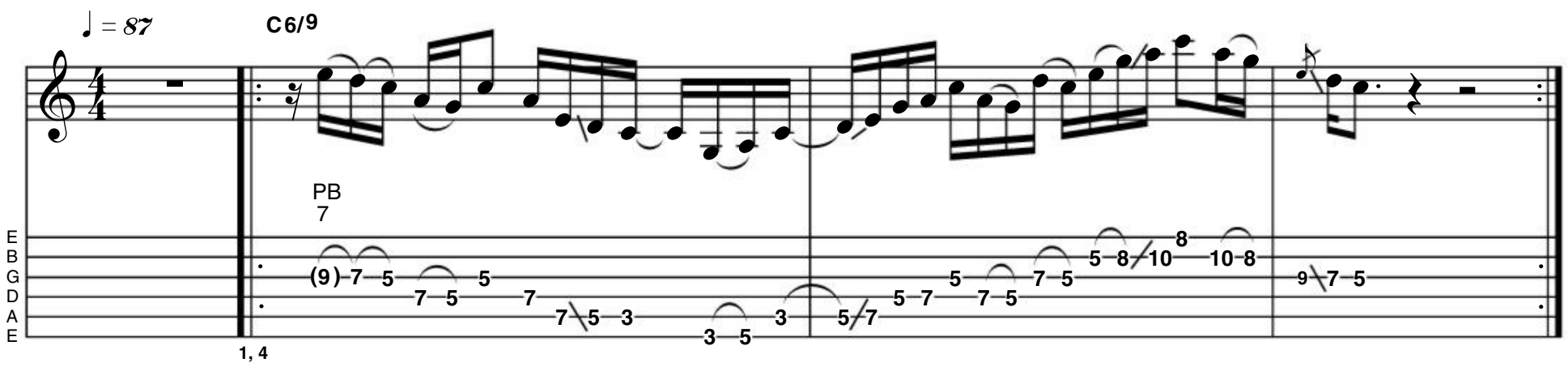
EXAMPLE 2 **CHANGING DIRECTION**

Here we're working our way through the Major Pentatonic scale but with some changes of direction to create unexpected intervals. The last bar of the exercise almost sounds bluesy, even without the blues scale.



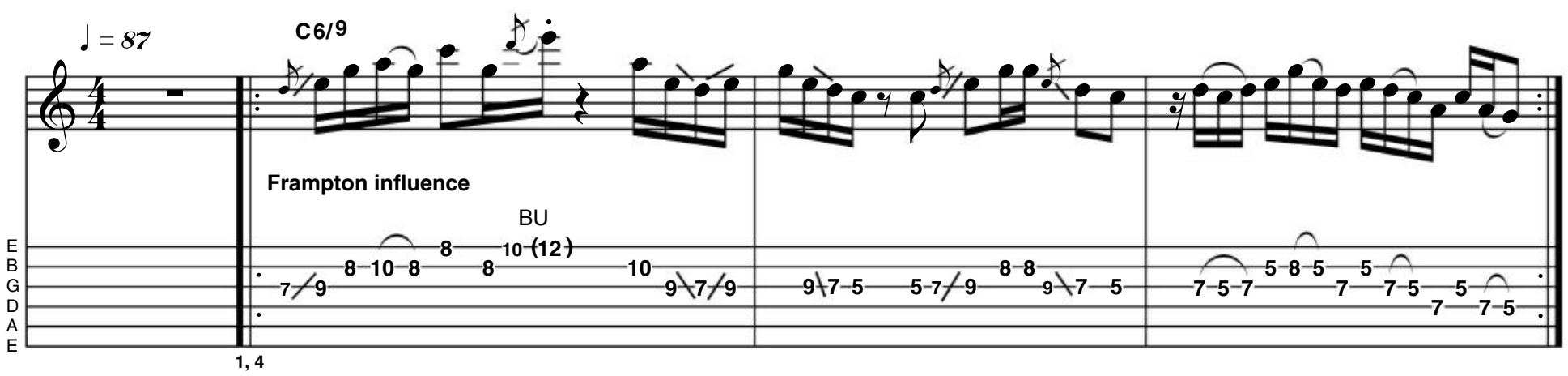
EXAMPLE 3 **TRICKY BENDS**

Be careful with the bend in this one - it's also tricky to get in tune. With blues licks, there's more room for interpretation of the pitch of the Minor 3rd.



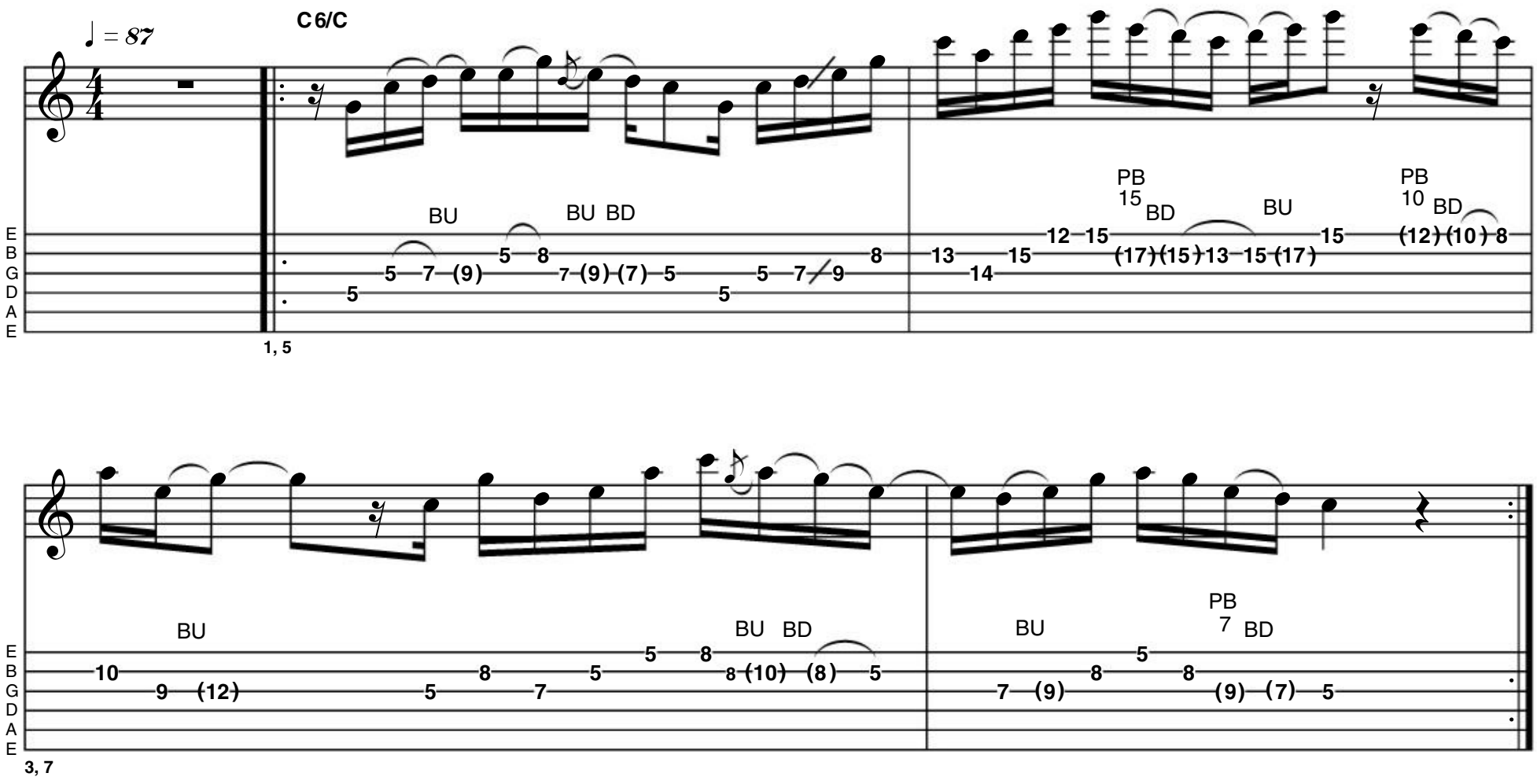
EXAMPLE 4 **SOUTHERN ROCK STYLE**

Peter Frampton inspired this one but at the end of bar 2 I'm referencing Lynyrd Skynyrd's Ed King. The lick in bar 4 is a pure 1970s influenced line. The bends are along the lines of a pedal steel lick. To really nail the bends, play the destination notes as a fretted note and practise getting to the right pitch.

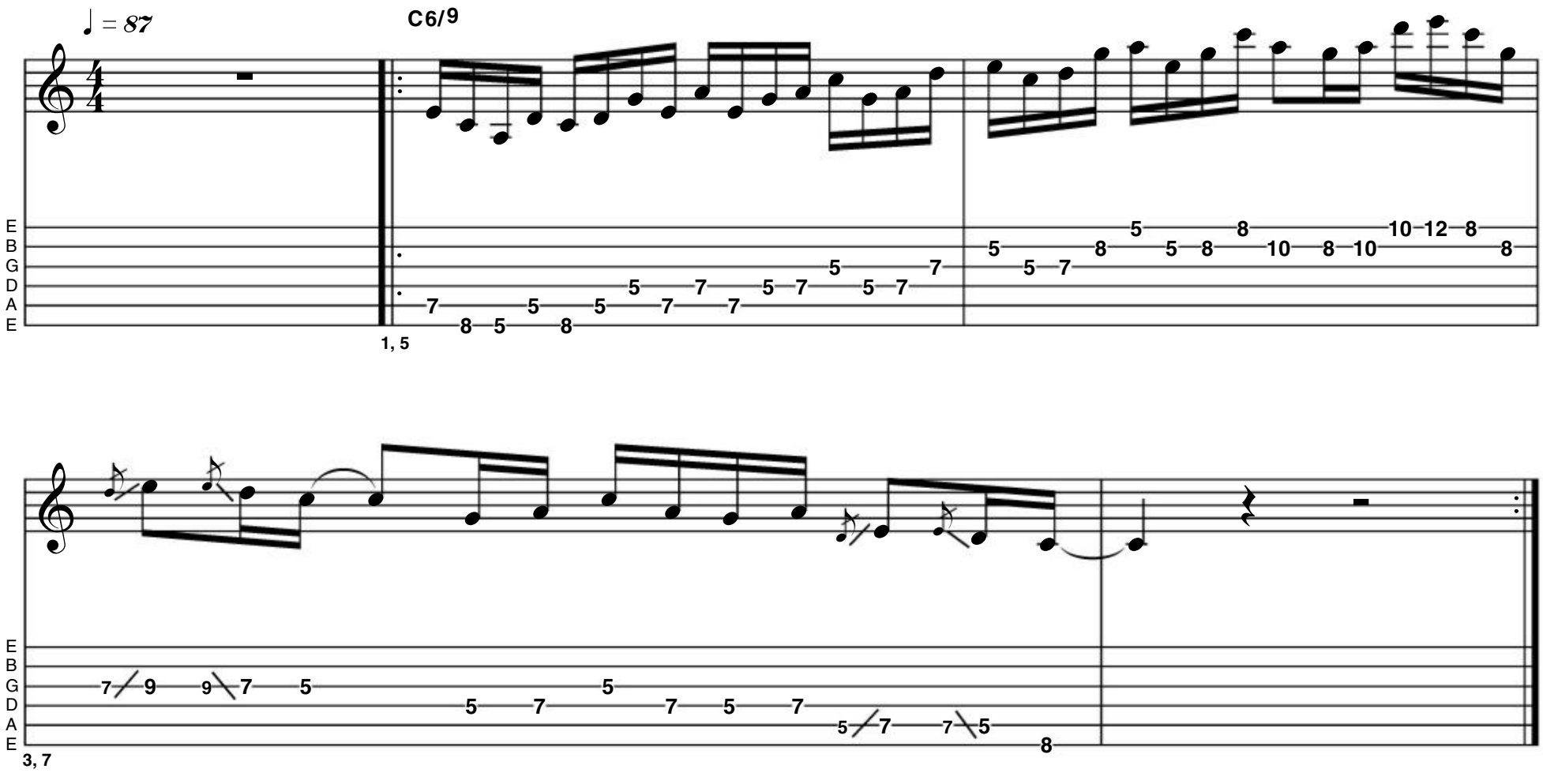


EXAMPLE 5 **PEDAL STEEL TYPE LICKS**

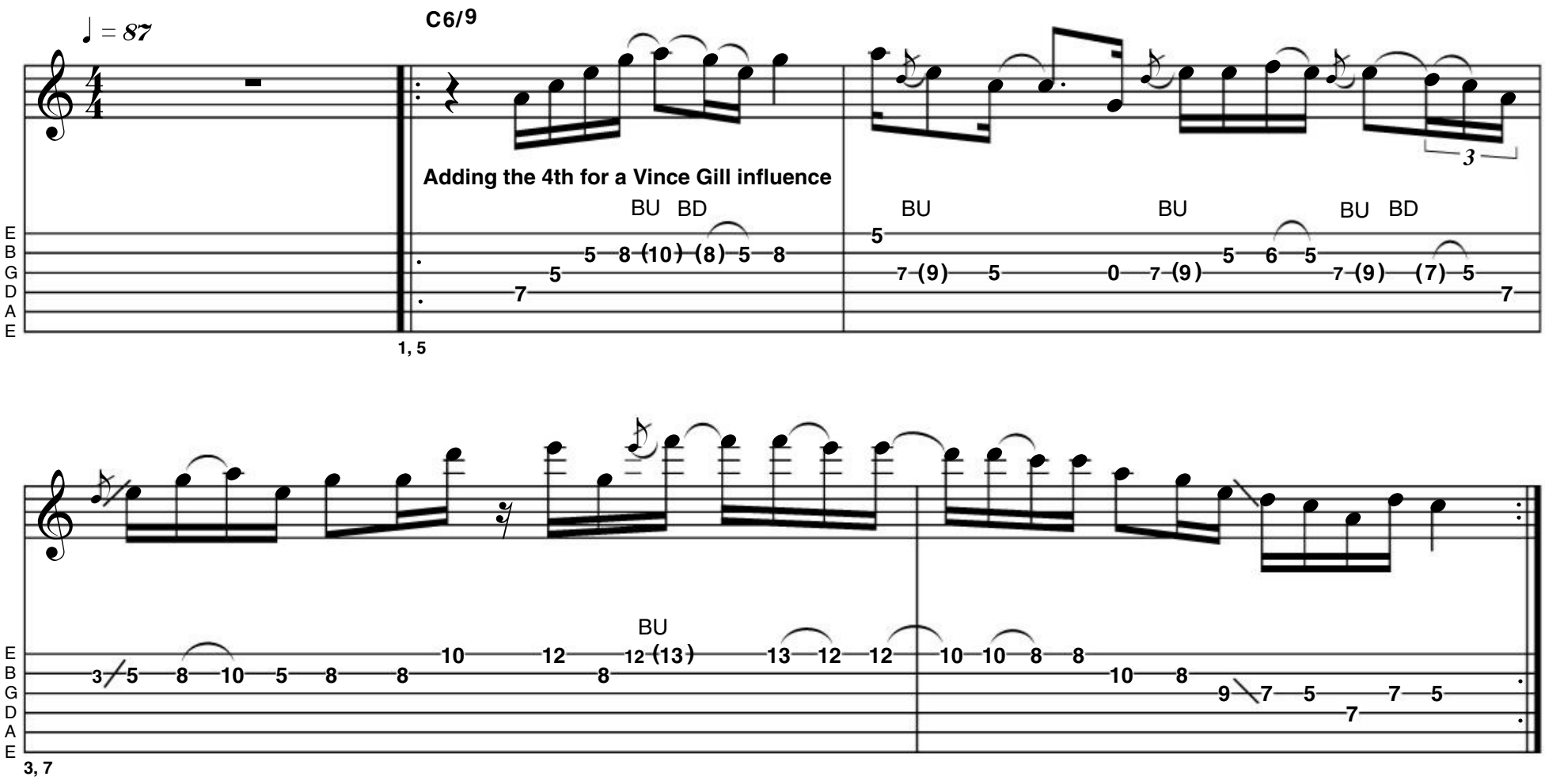
The bends emulate the sound of a pedal steel lick. To really nail the bends, play the destination notes as a fretted note and practise getting to the right pitch.



EXAMPLE 6 **SCALES AND MELODY LINES**

Here we're exploring the intervals in the scale. Although it starts with a scale pattern it quickly abandons that approach in favour of more expressive intervals. Mixing scale runs and melodic shapes creates interest and excitement. Again, it sounds bluesy without the Blues scale.

EXAMPLE 7 **VINCE GILL STYLE LICK**

This is a tribute to one of my favourite Vince Gill Major scale harmony licks. It's got a few tasty bends and ends with a lovely lyrical twist. Thanks Vince!



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NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

CORRADO RUSTICI
INTERFULGENT
Blue Whispers Music 10/10

Corrado Rustici may be a new name to some but for others he is as revered a fusion guitarist (think Allan Holdsworth meets John McLaughlin) as a studio musician/producer (Whitney Houston, Phil Collins, Aretha Franklin, Herbie Hancock, Narada Michael Walden). Interfulgent (Latin for 'Shining Through') is largely him playing all the instruments on the 10 instrumental tracks. His guitar is centre stage, often effected to blend in with the modern rhythmic landscapes. Opener, Halo Drive is a futuristic EDM styled piece with great lead lines and fiery fretboard work. Night Of The Jackal is cinematically ambient with an emotive guitar solo. The Man From Yorkshire (dedicated to Holdsworth) is full of evocative clean chords that float between harmonic centres and a gorgeously singing guitar solo. Black Swan is driven hard by big electronic beats and stunning guitar. The piano/strings on Anna positions Corrado's beautiful guitar melody wonderfully. Evocative, emotive and progressive; check this man out! [JS]

CAROLYN WONDERLAND
TEMPTING FATE
Alligator Records 8/10

Singer/guitarist Carolyn Wonderland is a vibrant blues and Americana artist and with Tempting Fate she's on fire. Having played with John Mayall's Bluesbreakers, her debut for Alligator Records features 10 tracks that span uptempo stompers (Fragile Peace and Certain War) through to laid-back groovers (On My Feet). Her fingerpicking style is equally at home comping riffs as soaring lead lines; her country rock playing on Texas Girl And Her Boots is just one track that shows her chops. Broken Hearted Blues features rich lead lines and some stunning bends in the solo. With a cleaner tone, her spitting bluesy flurries on Fortunate Few are attention-grabbing; her chord skills and pedal steel lines are lovely, as her Willie Nelson duet It Takes A Lot To Laugh It Takes A Train To Cry, testifies. Great rootsy music, played fantastically! [JS]

JOE BONAMASSA
TIME CLOCKS
Provogue 9/10

Big guitar tones, strong vocals, and punchy band arrangements show that Time Clocks is crafted to impress. What is also impressive is that seven of the songs are over five minutes long, showing that JB is still stretching out. Notches is the big opener; rousing riff, massive backing vocals and a well oiled band totally on their game. The Heart That Never Waits is a triplet based groover with a gorgeously honky Tele tone that will get your foot tapping. The title track is also Tele infused with sparking picking and punchy power chords plus singing slide solo. The tango tinged Questions And Answers has a raunchy riff and huge production. And there lies much of the appeal - Joe may be a devout blues-rocker but with Kevin Shirley and co on board, this is as big and sophisticated as any stadium act around today. Outstanding! [JS]

JD SIMO
MIND CONTROL
InsideOut Music 9/10

Nashville based singer-guitarist JD Simo sure knows how to blend genres within a guitar trio format. The 70s tinged funk riffer, Go Away Satan drips with reverb, wah guitar and stinging guitar lines. I'm In Love could easily be the opener for a Tarantino movie, while Let Go has a bluesy hip-hop feel with a nostalgic production vibe that enhances the fuzzy guitar riffing and slide licks. Know It All has a trippy blues groove vibe, as if Gil Scott-Heron were jamming with Peter Green. Devil Is Always

Watchin' reminds us of Hendrix (Band Of Gypsys period), while the angular riffs and searing lead lines nod towards Funkadelic. People Pleaser could almost be The Doors jamming with The Grateful Dead. If you're after some blues-rock with a late 60s, early 70s edge, Mind Control is highly recommended! [JS]

THE BEATLES
LET IT BE
UMG 7/10

For many, Let It Be is the runt of The Beatles' otherwise brilliant litter; little more than a failed experiment to write and record a new studio album in a month – January 1969, to be precise – under the unforgiving eye of a camera crew. The finished recording was handed to Phil Spector who added orchestration to tracks like The Long And Winding Road, amid what are

generally accepted as other production faux pas. Despite the luxurious packaging on its original release in March 1970, the album was met with a lukewarm response. And following in the wake of the brilliant Abbey Road, it seemed like an unfitting epitaph for this truly phenomenal band. Now, on the eve of Lord Of The Rings director Peter Jackson's new version of the film, Giles Martin has remixed the album, resulting in pristine vocals and a new crispness to the playing. Spector's sauce is still present, but rather pushed back in the mix. The Super Deluxe version includes rehearsals, outtakes, etc, but we still have to wait for that glorious moment from the original sessions; the rooftop concert, which showed without doubt what an amazing band The Beatles really were.[DM]

MOUNTAIN
LIVE IN THE 70S
Voiceprint 7/10

Amazingly it's been a year since Leslie West left us, and this album sets out to remind us what a treasure he was. It comprises tracks from two gigs in the early 1970s: the first two discs document a New Year's Eve gig at an undisclosed venue (The Fillmore?) and Disc 3 features a Christmas performance from The Capitol Theatre New Jersey in 1974. The material has been available in 'official bootleg' form for years and the quality is far from what we might expect from live work today. But as an affectionate glimpse into the past, it serves its purpose well and it's great to be able to hear what this legendary band sounded like in full flight. [DM]

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

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This stunning New York based player takes a jaw-dropping solo over Jason's blues-fusion track, Guzzle.

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Pepita

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10 essential attributes

John Wheatcroft outlines 10 musical elements that created the sounds you hear on jazz's greatest record label.

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